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THE MAHIMNASTAVA  
or  
PRAISE OF SHIVA'S GREATNESS



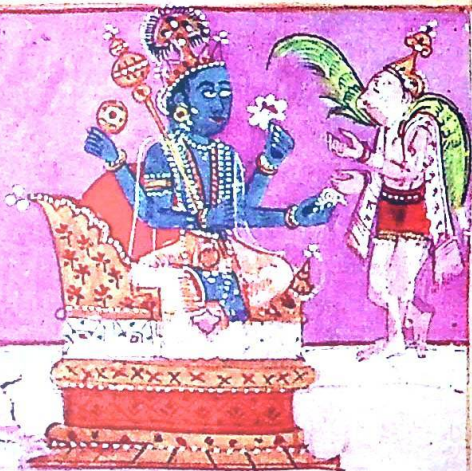
महि  
॥१०॥

१६५२२



रथलोणीयंताशतधृतिर  
गुर्वोधतुरयोरथांगेचं  
कौरथचरणपाणिःशर  
इति॥हिधज्ञोस्तेकौवा  
पुरतणमाडंबरविधिर्वि  
येःकीडंकोनखलुपरतन्  
धुधियः॥१०॥

हरिस्तेसाहस्रं कमजवः  
निमाधायपदयोयदेकोने  
तस्मिन्निजमुदहरन्नेत्र  
कमजं॥गतोजत्तुप्रेकः  
परिणितिमसौचकवपुषः  
त्रयाणारक्षायेविपुरहर  
जागर्तिजगतां॥१०॥



Above: Shiva in his war chariot. Below: Garuda worshipping Vishnu



THE MAHIMNASTAVA  
or  
PRAISE OF SHIVA'S GREATNESS

edited, translated, and presented in illustrations by

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## FOREWORD

The American Institute of Indian Studies takes great pleasure in publishing the first of what it hopes will be long and noteworthy series of monographs by its fellows and officers. The purpose of the Institute is the furthering of mutual understanding between the United States and India primarily by advancing scholarly interest and achievement in all branches of Indian civilization, both ancient and modern. The provision of an opportunity for the Institute's scholars to make their work available in India as well as the United States is an important means to the attainment of that purpose.

It is particularly appropriate that the first work should be Professor W. Norman Brown's edition of the *Mahimnastava*. Not only is Professor Brown among the most distinguished of American scholars of India, but he is the first President of the Institute and has worked long and hard in encouraging and developing American interest in the understanding of India. While the American Institute of Indian Studies is the work of many hands, it is fair to say that without Professor Brown's interest and encouragement the Institute could not have developed as rapidly as it has.

Poona  
March 1964.

McCrea Hazlett  
Director







## PREFACE

The Mahimnastava, or Mahimnastotra, an ode in praise of Shiva's greatness, is one of Hinduism's most highly venerated religious lyrics, yet it has had little notice by western scholars. My own interest in it began in 1947 when I saw an illustrated manuscript of the text in the Baroda Art Museum. I at once got permission to photograph this, for it illustrated the transitional stage from the Early Western Indian style of painting to the "Rajput" styles. On returning to the United States I examined the manuscripts of the work lying in the University of Pennsylvania collection of Sanskrit manuscripts and a couple of printed texts, but did not press my study until some years later. I then got photographs of a manuscript belonging to the India Office Library, London, borrowed a manuscript from the McGill University Museum in Montreal, and got a photograph of the inscription at the Amareśvara temple, Mandhata, in the Nimad district, which was kindly supplied to me by the Archaeological Survey of India.

These various sources showed little variation in their readings and a comparison with the printed editions also supported my belief that the text has been preserved with a high degree of fidelity. Before completing my work for publication, however, I wanted color photographs of the paintings and these were made for me by my colleague Professor Ernest Bender on a trip to India in 1947.

I am grateful to all the institutions mentioned above which have so generously given me access to their materials, and to their officers, and to Professor Bender for friendly assistance.

Professor Raghavan, who had seen the paintings in an illustrated lecture on the Mahimnastava which I gave in Madras in 1961, suggested to me in 1963 that this stotra with its accompanying illustrations would be a suitable subject for a small publication for the formal opening of the American Institute of Indian Studies. With full recognition of my inability to render this great work into English with the beauty and majesty of the original Sanskrit or to speak adequately about the paintings, I nevertheless present here my work as a recognition of the Institute's high aim to advance in my own country the study of India's great civilization and to symbolize my hope for the Institute's enduring activity and success.

W. Norman Brown

University of Pennsylvania  
Philadelphia

20 September, 1963.







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## INTRODUCTION

No one knows and probably no one could estimate the number of hymns of praise, known as stotra or stava, which Indian religions have produced in honor of their deities or great teachers. They can hardly be fewer than Christian hymns and may possibly be more. Some are ascribed to authors, many are anonymous. They have been composed in all the literary languages of India, whether modern or classical. They first appear in the Rig Veda, the oldest literary work of India, and they continue to appear in Brahmanic Hindu tradition, while Buddhism and Jainism know them as well. Sometimes they are strongly didactic and the border line between them and works of instruction is hard to define—for example, the Bhagavad Gītā and the Śvetāśvatara Upanishad, though primarily designed to teach religious or metaphysical dogma, also have the character of devotional hymns. Some genuine Hindu stotras or Buddhist gāthās, on the other hand, deal positively with points of faith as dogma.

Many stotras, it must be conceded, are dull reading. They may contain no new ideas, use no new turns of expression, illustrate no unusual experience. Such stotras are constructed by using cliché figures of speech, time-worn phraseology; like all too many Christian hymns they have no claim to the title of religious lyric. Some few others, however, achieve true distinction by reason of vivid imagery, imaginative view of the deities they praise, depth and sincerity of emotion. Of this latter sort, there are some that have spread widely in modern Hinduism, being known in all parts of the land, and have frequently been published in India, generally uncritically, often accompanied by commentaries, a few of which may have some centuries of age. These stotras are read or recited or quoted daily by large numbers of Hindus to instill the proper frame of mind for seeking their chosen deities and undertaking the ritual of worship. Such a work is the Sanskrit Saundaryalaharī, a hymn of devotion to Devī, supreme goddess and dominant principle of the universe to the Śākta cults.<sup>1</sup> Another is the Mahimnastava or Mahimnastotra, also a Sanskrit work, of which I have prepared a critical edition with translation, the subject of the present small volume.

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<sup>1</sup> An edition and translation with critical apparatus, introduction, word list, and reproduction and description of paintings appears in W. Norman Brown, *The Saundaryalaharī or Flood of Beauty*, Harvard Oriental Series, vol. 43, 1958.



Short though the Mahimnastava is—it has only 31 stanzas in the oldest preserved text—it is greatly honored in all parts of Hindu India. Its title means “Ode of Praise to Greatness” and it is addressed to the god Shiva, though it is sometimes by a tour de force thought to be addressed to Vishnu as well. There is positive evidence that it has been known for eight or nine hundred years, and presumptive evidence for an even longer period. Like the Saundaryalaharī, it is one of the few stavas which have been illustrated with manuscript paintings—at least one manuscript exists in which each stanza is accompanied by a miniature painting doubtless meant to reinforce the evocative power of the words.

There is a legend attached to the authorship of this stava, which is reported in some of the commentaries. A certain heavenly attendant upon Shiva named Puṣpadanta, the tale goes, composed it to regain the favor of the god, which he had inadvertently lost. The story does not say anything further about the identity of this Puṣpadanta, but possibly it would have us identify him with the Puṣpadanta, also a heavenly attendant upon Shiva, who appears in the frame story of the Kathāsaritsāgara. The latter had surreptitiously listened to Shiva secretly reciting the Great Tale to Pārvatī, had told it to his wife, who relayed it back to Pārvatī, thereby arousing the goddess’s blazing anger, first, against Shiva, for telling her, as she thought, an old and well-known story when he professed to be telling one entirely new, secondly, against Puṣpadanta, when she discovered his eavesdropping, and, finally, against a companion who interceded for him. Puṣpadanta was cursed to fall from heaven and be born as a mortal, with the proviso that he would be restored to heaven when he related the tale to a certain other denizen of heaven who had also been cursed to be born on earth. In his human existence, the tale says, Puṣpadanta was the grammarian Vararuci-Kātyāyana, minister of king Nanda, who ruled in the 4th century B.C. Vararuci-Kātyāyana was, according to the Kathāsaritsāgara, a contemporary of the grammarian Śarvavarman, composer of the Kātantra, a brilliant linguist and deviser of a teaching method by which he shortened the time necessary for King Sātavāhana to learn Sanskrit from a minimum of six years to a mere six months, thus setting a standard for our modern linguists to work up to.

The Puṣpadanta associated with the Mahimnastava, whether the one who figures in the Kathāsaritsāgara or another, also got himself into trouble through his devotion to Shiva, according to the legend. He was chief musician (gandharva) of the gods, and he used to make a flower offering every day to Shiva. He got the flowers by flying invisibly through the air to a certain king’s garden every night and plucking them. The flowers were missed, but no one could catch or even see the thief. At last the gardeners hit upon a plan. They scattered flowers around which had been offered to Shiva in worship so that the thief would tread upon them. The unlucky Puṣpadanta, suspecting nothing, actually



trod upon them, in this way showing disrespect to Shiva, though unwittingly, and in consequence lost his status as gandharva and at the same time his power to travel through the air and to remain invisible. Thus he was caught. It was only when he had composed this hymn of praise to Shiva that he regained his heavenly condition and was restored to Shiva's court.

How old the legend is I cannot say. The manuscripts regularly ascribe the stava to Puṣpadanta and some of them call him a gandharva, but our oldest version of the text, an inscription which will be mentioned below, does not allude to him. The ascription, of course, does not settle the point of authorship. Even if we leave aside any question of super-human character for Puṣpadanta, we know no poet Puṣpadanta elsewhere in Hindu Sanskrit literature, though one may have existed. It is possible that the real author, whoever he was, may have put the poem in the mouth of the "gandharva Puṣpadanta," Shiva's attendant, either to "document" it and give it verisimilitude or merely because he thought Puṣpadanta an appropriate literary character for composing and reciting it. Another possibility is that some one of the various Vararucis known in Sanskrit literature was the author, and that the ascription to Puṣpadanta came from the latter's legendary association with Vararuci-Kātyāyana. Such speculations, lacking any support, are not worth much consideration. Besides being attributed to Puṣpadanta, the work is also occasionally ascribed in manuscripts to a human author Grahila or Kumārilabhaṭṭa (the latter on the authority of a commentary by a Decayāmātya),<sup>2</sup> possibly meaning the philosopher Kumārila, who lived about the beginning of the 8th century.<sup>3</sup> The question of authorship is unfortunately not answerable on the basis of materials known to me.

Just as the authorship of the Mahimnastotra is unascertainable by me, so too is its date. The earliest known text is a stone inscription at the Amareśvara temple at Māndhātā in the district of Nīmāḍ on the northern bank of the Narmadā river. This is dated, but unfortunately the second digit of the date is damaged and the year might be either Samvat 1120 or 1220. The complete date works out to either November 21, 1063 A.D. or October 27, 1163 A.D.<sup>4</sup> This date for the existence of the Mahimnastava is possibly pushed back by the fact that stanza 18 (rathaḥ kṣoṇī etc.) appears in Somadeva's Yaśastilaka (Kāvyamālā edition, Part II, p. 55) written in A.D. 959,<sup>5</sup> where the author of the stanza is said to be

<sup>2</sup> See D. C. Bhattacharyya, *Indian Antiquary*, vol. 46, 1917, p. 164, referring to *Descriptive Catalogue of the Government Oriental Library, Mysore*, No. 11120. See also in *Catalogue of Sanskrit and Prakrit Manuscripts in the Library of the India Office*, vol. 2, part 2, No. 7118. See also in *Madras Catalogue [of manuscripts]*, vol. 19, Nos. 7517-7521, "where further details of the author, son of Annayāmātya, are given" (statement in India Office catalogue).

<sup>3</sup> See A. B. Keith, *History of Sanskrit Literature*, p. 374.

<sup>4</sup> See N. P. Chakravarti, *Epigraphia Indica*, vol. 25, part 4, October, 1939, pp. 183-185. This inscription is reproduced and discussed by Gaurīśankar Ojha in *Kalyāṇ*, bhāg 8, aṅk 1, Gītā Press, Gorakhpur, Srāvaṇ, 1990 (August 1933), pp. 467-471.

<sup>5</sup> See D. C. Bhattacharyya, loc. cit.



a certain Grahila, while stanza 5 (kimīhaḥ kimkāyaḥ, etc.) is quoted in Rājaśekhara's *Kāvyamīmāṃsā* 8.16, datable according to Stchoupak and Renou at the end of the 9th or beginning of the 10th century.<sup>6</sup> Possibly a still earlier date is justified, since the work is quoted in Jayanta Bhaṭṭa's *Nyāyamañjarī*, belonging to the 9th century.<sup>7</sup> I have not been able to see the latter work and identify the quotation.

The Mahimnastava belongs in the field of Shaiva sectarian Hinduism and in that of monism as well. Shiva's superiority to Brahmā, Vishnu, and the other gods is affirmed a number of times: Brahmā and the rest of the gods sing hymns of praise to him (1); they possess their wealth merely through a flicker of his eyebrow (9); Vishnu worships him (19); when Brahmā and Vishnu tried to measure him in his form as a flaming linga they were unable to do so, whereupon he revealed himself while they worshipped (10); he punishes Brahmā for incest with his own daughter (22); he is greater than Kāma, whom he destroys (15, 23). He is greater even than mere godhead, however greatly that may be conceived. His sovereignty includes the entire material universe, its creation, preservation, and destruction (4). He is the sun, the moon, fire, water, space, earth, ātman, all that exists (26). He surpasses the sky, which is filled by the heavenly Ganges (17). When he danced, the universe shook (16). He is the Vedas and all else (27). He is all that is indicated by his various names (28). He transcends and includes the pairs of opposites, which are synthesized in him (29). He is Creator, Preserver, Destroyer (30), the great supreme principle, which ascetics seek; when they find it, they experience the highest joy (25). His greatness can be described only by the device of excluding from the description that which he is not (2). He is that which the mystic syllable Om indicates (27). The Vedic ceremony is less than he; it is he who grants the fruit of it (20). A ceremony directed against him, like Dakṣa's, is but witchcraft and bound to fail (21). None but the impious doubt his universality (4); only sophists question it, using rationalist criteria (5, 6). His greatness passes beyond the range of speech and mind (2).

Because he is all, he needs no possessions; unlike the gods whose inferiority makes them cherish wealth, he is content with no more than a club, an axe, a tiger's skin, ashes, serpents, a skull (8). When he destroyed the three cities, he made a great military display, but he did so only in sport; the exhibitionism was unnecessary (18). His own aim is only to know the soul, which is himself (8).

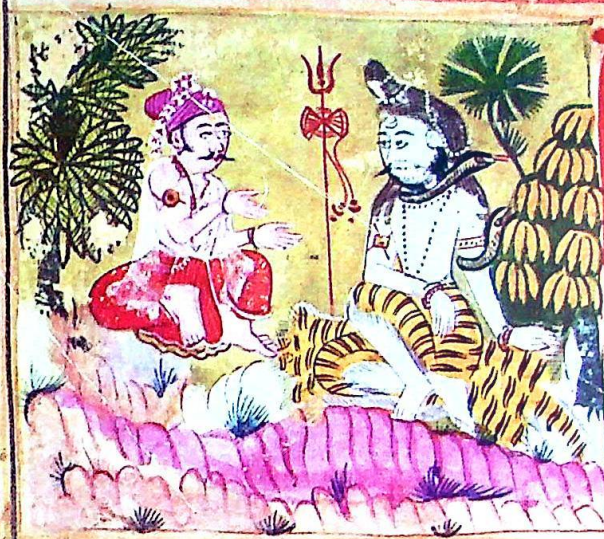
<sup>6</sup> See N. Stchoupak and L. Renou, *La Kāvya-mīmāṃsā de Rājaśekhara*, Paris, 1946, pp. 4, 119. Cf. C.D. Dala and R. Anantkrishna Shastry, *Kāvya-mīmāṃsā of Rājaśekhara*, Gaekwad's Oriental Series, vol. 1, 1916, p. 37. Professor V. Raghavan has also kindly supplied me with the information that the same stanza is found in Nārāyaṇakaṇṭha's commentary on the Mrgendragama (Kashmir Texts 50, p. 30), where "the author of the verse is given as Siddhacūḍāmaṇi but this is only a descriptive epithet of the author as foremost among Siddhas. Nārāyaṇakaṇṭha is later than Utpaladeva (900-950), guru's guru of Abhinavagupta, and earlier than Aghoraśiva (middle of 12th century) and may be assigned to c. 1075-1100."

<sup>7</sup> A.B. Keith, op. cit., pp. 135, 221, published in the Vizianagaram Sanskrit Series, vol. 8, no. 10, 1895.



महि०  
॥२॥

P. 5F. 20



अतीतः पंथानंतवचनदि  
मावाअनसयोरतच्चाह  
यंचकितमनिधनेअ  
तिरपि॥ सकस्पस्तोतव  
कतिविधगुणः कस्यवि  
यः पदेत्वर्वाचीनेपततिन  
मनः कस्पनवचः॥२॥

मधुस्फीतावाचः परममम  
तं निर्मितवतस्तवब्रह्म  
किंवागपिसुरगुरोर्विस्म  
यपदे॥ ममत्वेतावाणीगु  
णकथनपुण्येननवतः पु  
नामीत्यर्थेस्मिन्पुरमय  
नबुद्धिर्वासिता॥३॥



Above: Shiva and worshipper. Below: Shiva and worshipper.



He is, however, compassionate to creatures and his creations, starting with his wife Pārvatī, whom he incorporates in himself in his androgynous form, but not, the text warns us, because of uxoriousness (23). Though the universe trembled when he danced, his motive was to preserve it (16). He drank the dreaded [halāhala] poison to save the gods and asuras (14). Though he haunts burning grounds and consorts with flesh-eating demons, he is the supreme auspicious sign to his worshippers (24).

Worship should be to Shiva. He is the goal of all doctrines, however much they may vary, just as the ocean is the single goal of all waters (7). Those who worship him win great rewards. When Vishnu, lacking a lotus, offered one of his eyes in its place, it became his discus (19). When Brahmā and Vishnu sought Shiva, but in vain, he revealed himself to them because of their devotion (10). He favored his worshipper Bāla, who then reduced Indra's power and himself gained the three worlds for his own (13). He elevated the demon Rāvaṇa, who achieved his overweening power by offering Shiva nine of his ten heads (11), but later, on becoming presumptuous, was pushed down by Shiva's great toe (12).

Though no one can adequately praise Shiva, not even Br̥haspati (3), and least of all the author of this ode (1, 31), still the utterance of praise brings purification of speech (3), and when the praise springs from devotion it is justified, provided the praiser praises him to the limit of his capability (3).

In the poem, as shown in even this summary analysis, are echoes of the Rig Veda (10.81; 10.129), the Upanishads (Br̥had Āraṇyaka, Śvetāśvatara), the Bhagavad Gītā. Yet the echoing is incidental, not the substance of the poem. For the essence of the poem is a deep and genuine devotion, eloquently expressed, which embodied the author's feelings when he composed it and has made it ever since a vehicle for Shiva's votaries to express theirs.

The oldest preserved text of the stava is that of the Nīmāḍ inscription. In it the first 29 stanzas are in śikharinī metre, as is the text of the Saundaryalaharī. The 30th stanza is in harinī metre and the 31st in mālīnī. The 29th stanza would provide a fitting conclusion for the poem, and one cannot help suspecting that originally it was the final one, but since I know no text that stops there I have not presumed to treat stanzas 30 and 31 as spurious. The commentary of Madhusūdana Sarasvatī treats all 31 stanzas, though only the 31.

In the centuries since the text was carved in stone at Nīmāḍ a number of undoubtedly spurious stanzas have become attached to the poem. Fifteen of these have come to my attention more than once. Five of them constitute a group appearing in all the ten manuscripts which I have used, except one which is omitted from one manuscript. Of these five stanzas one is very familiar, appearing elsewhere in Sanskrit literature: "Were there ink powder equal to Mount Asita in a vessel like the Sindhu, the pen a branch from



one of the noble trees of the gods, the leaf (on which to write) the wide earth, if Śāradā (Sarasvatī) should take it and write for eternity, still she would not encompass, O Lord, your qualities.”<sup>8</sup>

Next to this group of five stanzas is a second group of four stanzas appearing in from four to six manuscripts. Beyond these are six other stanzas, each of which appears in only one or two manuscripts. Some of the late commentaries deal with some of these fifteen stanzas. The situation illustrates the manner in which Indian texts grow by stages.

The single illustrated manuscript of the text which I have seen belongs to the Baroda Museum. It consists of 20 folios,  $8\frac{3}{4}$  inches by 5 inches, with the text in 36 stanzas, each with an illustration. There is an introductory folio with a full-page illustration and a final folio with a colophon, also illustrated, and a full-page illustration on its reverse. The manuscript is undated. In style the paintings blend the last phase of the Early Western Indian school with the first phase of Rajasthani painting in western India,<sup>9</sup> and is similar to that of the older (B1) of the two known illustrated manuscripts of the Saundaryalaharī.<sup>10</sup> The paintings of both are perhaps of around A.D. 1600-1625.<sup>11</sup>

<sup>8</sup> asitagirisamaṃ syāt kajjalam sindhupātre surataruvaraśākhā lekhanī pattram urvī / likhati yadi gṛhītvā śāradā sarvakālam tad api tava guṇānām īśa pāram na yāti / / A parallel appears in Subandhu's Vāsavadattā (Keith, op. cit., p. 312; note also Keith's references to R. Köhler, Kl. Schriften 3.293 ff. and Zachariae, Kl. Schriften, pp. 205 f.).

<sup>9</sup> For a summary statement about the Early Western Indian school of painting and a bibliography see W. Norman Brown, *The Vasanta Vilāsa*, American Oriental Series, vol. 46, 1962, pp. 145-154.

<sup>10</sup> See Brown, *Saundaryalaharī*, pp. 159-161.

<sup>11</sup> Professor Suniti Kumar Chatterji has forwarded to me a letter he received from Professor Chintaharan Chakravarti, M.A., Kavyatirtha, Retired Professor and Head of the Department of Bengali, Presidency College, Calcutta, after the latter had heard me read a paper on the Mahimnastava in Calcutta in 1961: "This is to bring to your notice a curious coincidence in the field of my studies. I was surprised to notice (as I was listening to the lecture of Prof. Dr. Brown at the Sanskrit College) that I had particularly covered the same ground as the learned Professor. I presented a paper entitled 'Antiquity, authorship and extent of the Mahimnah-Stotra' before the XXth session of the All-India Oriental Conference held at Bhubaneswar in the beginning of October 1959. A summary of the paper was published at p. 57-8 of the 'Summaries of Papers' issued on that occasion. The paper itself will be published in the Journal of the Bihar Research Society (Altekar Memorial Number). I have put the upper limit of the age of the poem in the ninth century as lines from it are found quoted in works of the 10th century onwards. The name of the author seems to be lost. Verses towards the end in which the name occurs are spurious. It consisted originally of 31 verses which are commented on by all commentators and which are found in a very old copy of the poem inscribed on a wall of the Amareśvara temple. May I request you to be kind enough to intimate these facts to Prof. Brown (who is personally known to you) when you have an occasion to write to him. I would of course send a copy of the paper when published." Needless to say I look forward to receiving a copy of Professor Chintaharan Chakravarti's paper. In this connection I should also mention that Professor Suniti Kumar Chatterji has published an article on the Mahimnastotra written in the Persian character in *Indian Linguistics*, vol. 7, 1939.



## महिम्नस्तव

महिम्नः पारं ते परमविदुषो यद्यसदृशी  
स्तुतिर्ब्रह्मादीनामपि तदवसन्नास्त्वयि गिरः ।  
अथावाच्यः सर्वः स्वमतिपरिणामावधि गृणन्  
ममाप्येष स्तोत्रे हर निरपवादः परिकरः ॥१॥

अतीतः पन्थानं तव च महिमा वाङ्मनसयो-  
रतद्व्यावृत्त्या यं चकितमभिधत्ते श्रुतिरपि ।  
स कस्य स्तोतव्यः कतिविधगुणः कस्य विषयः  
पदे त्वर्वाचीने पतति न मनः कस्य न वचः ॥२॥

मधुस्फीता वाचः परमममृतं निर्मितवत-  
स्तव ब्रह्मन् किं वागपि सुरगुरोर्विस्मयपदम् ।  
मम त्वेतां वाणीं गुणकथनपुण्येन भवतः  
पुनामीत्यर्थोऽस्मिन् पुरमथन बुद्धिर्व्यवसिता ॥३॥

तवैश्वर्यं यत्तज्जगदुदयरक्षाप्रलयकृत्  
त्रयीवस्तु व्यस्तं तिसृषु गुणभिन्नासु तनुषु ।  
अभव्यानामस्मिन् वरद रमणीयामरमणीं  
विहन्तुं व्याक्रोशीं विदधत इहैके जडधियः ॥४॥

किमीहः किकायः स खलु किमुपायस्त्रिभुवनं  
किमाधारो धाता सृजति किमुपादान इति च ।  
अतर्क्यैश्वर्ये त्वय्यनवसरदुस्थो हतधियः  
कुतर्कोऽयं काँश्चिन् मुखरयति मोहाय जगतः ॥५॥



## THE PRAISE OF SHIVA'S GREATNESS

- 1 If it is unseemly for one who does not comprehend the farthest limit of your greatness to give you praise, then the hymns to you of Brahmā and the rest of the gods as well are idle. Since anyone praising your totality up to the limit of his own intellectual development is subject to no reproach,  
then this venture of mine to intimate it in a hymn of praise, O Hāra, is blameless.
- 2 Your greatness has passed beyond the range of speech and mind.  
That which even the Scripture describes in awe, using the method of excluding from the description that which it is not—  
who can celebrate it? For whom with its manifold qualities is it an object of sense experience?  
Whose mind and speech do not halt at a point this side of it?
- 3 Though the mentor of the gods (Bṛhaspati) has fashioned utterances packed with honey, supreme nectar,  
is even his speech a source of wonder to you, O Brahmā (Shiva)?  
But that, through the merit of reciting your qualities, I may purify  
this voice of mine—on that object is my mind fixed, O crusher of the cities.
- 4 This sovereignty of yours, which produces the birth, preservation, and destruction of the universe, which is triply divided into three bodies differentiated according to the guṇas (with sattva, rajas, and tamas respectively embodied in Brahmā, Vishnu, and Hara)—  
on it, O giver of gifts, do some whose intelligence is stultified here in this world  
cast disgusting contumely, delightful to the impious, trying to destroy it.
- 5 “Come now, having what wish, bearing what body, employing what tools does the creator create the three worlds; having what standing place, using what materials?”  
Though you exercise sovereignty transcending the scope of an inquiry, this inopportune and ill-founded sophistry leads some whose intellect is corrupt to chattering for the confusion of the world.



अजन्मानो लोकाः किमवयववन्तोऽपि जगता-  
मधिष्ठातारं किं भवविधिरनादृत्य भवति ।  
अनीशो वा कुर्याद् भुवनजनने कः परिकरो  
यतो मन्दास्त्वां प्रत्यमरवर संशेरत इमे ॥६॥

त्रयी सांख्यं योगः पशुपतिमतं वैष्णवमिति  
प्रभिन्ने प्रस्थाने परमिदमदः पथ्यमिति च ।  
रुचीनां वैचित्र्यादृजुकुटिलनानापथजुषां  
नृणामेको गम्यस्त्वमसि पयसामर्णव इव ॥७॥

महोक्षः खट्वाङ्गं परशुरजिनं भस्म फणिनः  
कपालं चेतीयत्तव वरद तन्त्रोपकरणम् ।  
सुरास्तां तामृद्धिं दधति तु भवद्भ्रूप्रणिहितां  
न हि स्वात्मारामं विषयमृगतृष्णा भ्रमयति ॥८॥

ध्रुवं कश्चित् सर्वं सकलमपरस्त्वध्रुवमिदं  
परो ध्रौव्याध्रौव्ये जगति गदति व्यस्तविषये ।  
समस्तेऽप्येतस्मिन् पुरमथन तैर्विस्मित इव  
स्तुवञ्जिह्वेमि त्वां न खलु ननु धृष्टा मुखरता ॥९॥

तवैश्वर्यं यत्नाद्यदुपरि विरिञ्चो हरिरधः  
परिच्छेत्तुं यातावनलमनलस्कन्धवपुषः ।  
ततो भक्तिश्रद्धाभरगुरुगृणद्भ्यां गिरिश यत्  
स्वयं तस्थे ताम्यां तव किमनुवृत्तिर्न फलति ॥१०॥

अयत्नादापाद्य त्रिभुवनमवैरव्यतिकरं  
दशास्यो यद्बाहूनभृत रणकण्डूपरवशान् ।  
शिरःपद्मश्रेणीरचितचरणाम्भोरुहबलेः  
स्थिरायास्त्वद्भुक्तेस्त्रिपुरहर विस्फूर्जितमिदम् ॥११॥



- 6 Can the worlds with their component parts be without a creator? Can the universe have a system of existence without yielding to a maker?  
What aggregate of material could operate without a lord to produce the cosmos?  
Wherefore these are men of small mind who have doubts concerning you, O best of the gods.
- 7 Since the way of religion is diverse, including the Triad of Vedas, the Sāṃkhya, the Yoga, the doctrine of Paśupati, Vaiṣṇavism,  
and one person considers this one best and another person that one suitable—  
because of the variety of preferences, you are, for men who favour different paths, straight or winding, the single goal, as the ocean is of waters.
- 8 A mighty bull, a skull-capped club, an axe, a tiger's skin, ashes, serpents,  
and a skull—only so little, O granter of boons, is the paraphernalia for your way of life;  
but the gods possess each his own wealth entrusted to him by a movement of your eyebrow.  
For a mirage of sense-objects does not delude him (Shiva) whose delight is in his soul.
- 9 All is eternal, says one; another, this entire universe is impermanent;  
another proclaims that in this whole world both permanence and impermanence exist with diverse spheres of operation.  
O crusher of the cities, though I am confused, as it were, by these various partisans,  
I am still not ashamed to praise you. Is not my babbling presumptuous?
- 10 When with all their might Viriñca went upwards and Hari downwards  
to measure the majesty of you whose body was a burst of flame, but went in vain,  
then, O Girīśa, that which they were supremely praising full of bodily devotion and spiritual faith  
appeared before them of its own accord. Does not devotion to you bear fruit?
- 11 The ten-headed Rāvaṇa reduced the three worlds without effort to a state where they no longer  
opposed him  
and still had his [twenty] arms dominated by the itch for war,  
This, because he had made an offering to your lotus feet consisting of [nine of] his heads like a row  
of lotuses,  
was a consequence of unwavering devotion to you, O destroyer of the three cities.



अमुष्य त्वत्सेवासमधिगतसारं भुजवनं

बलात् कैलासेऽपि त्वदधिवसती विक्रमयतः ।

अलभ्या पातालेऽप्यलसचलिताङ्गुष्ठशिरसि

प्रतिष्ठा त्वय्यासीद् ध्रुवमुपचितो मुह्यति खलः ॥१२॥

यदृद्धिं सुत्राम्णो वरद परमोच्चैरपि सती-

मधश्चक्रे बाणः परिजनविधेयत्रिभुवनः ।

न तच्चित्रं तस्मिन् वरिवसितरि त्वच्चरणयो-

नं कस्या उन्नत्यै भवति शिरसस्त्वव्यवनतिः ॥१३॥

अकाण्डब्रह्माण्डक्षयचकितदेवासुरकृपा-

विधेयस्यासीद्यस्त्रिनयन विषं संहृतवतः ।

न कल्माषः कण्ठे तव न कुरुते न श्रियमहो

विकारोऽपि श्लाघ्यो भुवनभयभङ्गव्यसनितः ॥१४॥

असिद्धार्था नैव क्वचिदपि सदेवासुरनरे

निवर्तन्ते नित्यं जगति जयिनो यस्य विशिखाः ।

स पश्यन्तीश त्वामितरसुरसाधारणमभूत्

स्मरः स्मर्तव्यात्मा न हि वशिषु पथ्यः परिभवः ॥१५॥

मही पादाघाताद् व्रजति सहसा संशयपदं

पदं विष्णोभ्राम्यद्भुजपरिघरुग्णग्रहगणम् ।

मुहुरद्यौदौस्थ्यं यात्यनिभृतजटाताडिततटा

जगद्रक्षायै त्वं नटसि ननु वामैव विभुता ॥१६॥

वियद्व्यापी तारागणगुणितफेनोद्गमरुचिः

प्रवाहो वारां यः पृषतलघुदृष्टः शिरसि ते ।

जगद् द्वीपाकारं जलधिवलयं तेन कृतमि-

त्यनेनैवोन्नेयं धृतमहिम दिव्यं तव वपुः ॥१७॥



- 12 When Rāvaṇa in his might was extending the forest of his arms, whose strength he had acquired  
through service to you,  
with violence against your dwelling on Kailāsa itself,  
you idly moved the tip of your great toe [causing him to fall] and even in Pātāla (the underworld) he  
could not find  
a resting place. Certain it is that when a trouble-maker prospers, he becomes mad.
- 13 The fact, O boon-giver, that [the asura] Bāṇa reduced Sutrāman's (Indra's) power,  
though it was so exalted,  
and thus brought the three worlds to being his retinue,  
that is no marvel, since he was paying devotion to your feet.  
To what elevation does bowing of the head to you not lead?
- 14 The stain which you received when you swallowed the poison, O three-eyed one,  
while you were swayed by compassion for the devas and asuras, who feared the sudden destruction  
of the universe,  
that stain on your throat, paradoxically, does not fail to produce beauty.  
Even disfigurement commands praise for one engaged in removing a danger to the world.
- 15 When Smara, the ever victorious, whose arrows never once fail  
their purpose in this world of gods, asuras, and men,  
viewed you, O lord, as just like the other gods, he became  
only an object of memory—for disdain of the self-controlled is not salutary.
- 16 The earth suddenly fell into peril as you stamped your foot;  
the ether, full of the host of constellations scattered by your flailing arms which were like iron bars,  
was also in peril,  
the sky shook again and again as its curving sides were struck by your matted hair flying loose  
while you were dancing to save the world. Is not your power a perverse one?
- 17 [The heavenly Ganges,] filling the sky, splendid in the scattering of its foam, which is counted  
to be the host of stars,  
the flood of waters, which seems like a mere drop on your head,  
makes the world seem only an island girdled by the ocean.  
By that alone your divine body with its enduring greatness can be imagined.



रथः क्षोणी यन्ता शतधृतिरगेन्द्रो धनुरथो  
 रथाङ्गे चन्द्राकौ रथचरणपाणिः शर इति ।  
 दिधक्षोस्ते कोऽयं त्रिपुरतृणमाडम्बरविधि-  
 विधेयैः क्रीडन्त्यो न खलु परतन्त्राः प्रभुधियः ॥१८॥

हरिस्ते साहस्रं कमलबलिमाधाय पदयो-  
 यंदेकोने तस्मिन् निजमुदहरन्नेत्रकमलम् ।  
 गतो भक्त्युद्रेकः परिणतिमसौ चक्रवपुषा  
 त्रयाणां रक्षायै त्रिपुरहर जागर्ति जगताम् ॥१९॥

क्रतौ सुप्ते जाग्रत्त्वमसि फलयोगे क्रतुमतां  
 क्व कर्म प्रध्वस्तं फलति पुरुषाराधनमृते ।  
 अतस्त्वां संप्रेक्ष्य क्रतुषु फलदानप्रतिभुवं  
 श्रुतौ श्रद्धां बद्ध्वा दृढपरिकरः कर्मसु जनः ॥२०॥

क्रियादक्षो दक्षः क्रतुपतिरधीशस्तनुभृता-  
 मृषीणामात्विज्यं शरणद सदस्याः सुरगणाः ।  
 क्रतुभ्रंशस्त्वत्तः क्रतुफलविधानव्यसनिनो  
 ध्रुवं कर्तुः श्रद्धाविधुरमभिचाराय हि मखाः ॥२१॥

प्रजानाथं नाथ प्रसभमभिकं स्वां दुहितरं  
 गतं रोहिद्भूतां रिरमयिषुमृश्यस्य वपुषा ।  
 धनुष्पाणेयतिं दिवमपि सपत्राकृतममुं  
 त्रसन्तं तेऽद्यापि त्यजति न मृगव्याधरभसः ॥२२॥

स्वलावण्याशंसाधृतधनुषमह्नाय तृणवत्  
 पुरः प्लुष्टं दृष्ट्वा पुरमथन पुष्पायुधमपि ।  
 यदि स्त्रैणं देवी यमनिरत देहाद्धघटना-  
 दवैति त्वामद्धा बत वरद मुग्धा युवतयः ॥२३॥



- 18 The earth was your chariot, your charioteer he who had a hundred sacrifices (Brahmā); the lord of the mountains (Meru) your bow; your chariot wheels were the sun and moon, and he whose hands are emblazoned with sun and moon (Vishnu) was your arrow—  
What was the purpose of such a bombastic drum-beating when you wanted to burn up the three cities, which were no more than grass to you?  
The purposes of the lord with these his own creations were only sportive and not under others' influence.
- 19 When Hari, who [daily] used to offer a thousand lotuses at your feet, was [once] short by one, he extracted one of his lotus-like eyes.  
That bit of excess devotion (his eye) underwent evolution, and in the form of his discus ever stays alert, O destroyer of the three cities, to protect the three worlds.
- 20 When the rite is over and gone to sleep, you stay awake to grant its fruit to the celebrants.  
Never can a ceremony, which is [not eternal but is] bound to come to an end, be successful without propitiation of the Supreme Soul.  
Therefore, considering that you are the guarantor of results in rites, folk place faith in Śruti, firm in their reliance upon ceremonies.
- 21 Skilled in ceremonies was [the prajāpati] Dakṣa, patron of the sacrifice, lord of embodied beings; the office of manipulators of the sacrifice was entrusted to the ṛṣis, O giver of refuge; the hosts of gods were the supervising priests.  
[But] destruction of the ceremony came from you, who usually are intent upon granting the fruit of the rite.  
For it is certain that the sacrifices of one who performs them with denial of faith [in you] are only a kind of witchcraft.
- 22 O lord, the lord of creatures (Brahmā), who in a stag's form had been violently and lustfully pursuing his own daughter transformed into a doe, while he was obsessed with desire to enjoy her, and who had fled from you with bow in your hand until he reached the sky—him yonder, pierced by your arrow up to the feathering, fear-stricken as he is, your ardor for the chase does not release even to this day.
- 23 O you who are devoted to restraint, if Devī, just because she is associated with you in the half-female androgynous form, still thinks you uxorious, though she saw even the flower-weaponed god (Kāma), who had grasped his bow in reliance upon her beauty, suddenly burnt up before her like grass, O crusher of the cities, then what, O granter of boons, can we expect from unsophisticated young women?



श्मशानेष्वक्कीडा स्मरहर पिशाचाः सहचरा-  
श्चिताभस्मालेपः स्रगपि नृकरोटीपरिकरः ।  
अमाङ्गल्यं शीलं तव भवतु नामैवमखिलं  
तथापि स्मरतृणां वरद परमं मङ्गलमसि ॥२४॥

मनः प्रत्यक् चित्ते सविधमवधायात्तमरुतः  
प्रहृष्यद्रोमाणः प्रमदसलिलोत्सङ्गितदृशः ।  
यदालोक्याल्लादं हृद इव निमज्ज्यामृतमये  
दधत्यन्तस्तत्त्वं किमपि यमिनस्तत् किल भवान् ॥२५॥

त्वमर्कस्त्वं सोमस्त्वमसि पवनस्त्वं हुतवह-  
स्त्वमापस्त्वं व्योम त्वमु धरणिरात्मा त्वमिति च ।  
परिच्छिन्नामेवं त्वयि परिणता बिभ्रति गिरं  
न विद्मस्तत्तत्त्वं वयमिह तु यत्त्वं न भवसि ॥२६॥

त्रयीं तिस्रो वृत्तीस्त्रिभुवनमथो त्रीनपि सुरा-  
नकाराद्यैर्वर्णैस्त्रिभिरभिदधत्तीर्णविकृति ।  
तुरीयं ते धाम ध्वनिभिरवरुन्धानमणुभिः  
समस्तं व्यस्तं त्वां शरणद गृणात्योमिति पदम् ॥२७॥

भवः शर्वो रुद्रः पशुपतिरथोग्रः सहमहान्-  
स्तथा भीमेशानाविति यदभिधानाष्टकमिदम् ।  
अमुष्मिन् प्रत्येकं प्रविचरति देव श्रुतिरपि  
प्रियायास्मै धाम्ने प्रणिहितनमस्योऽस्मि भवते ॥२८॥

नमो नेदिष्ठाय प्रियदव दविष्ठाय च नमो  
नमः क्षोदिष्ठाय स्मरहर महिष्ठाय च नमः ।  
नमो वर्षिष्ठाय त्रिनयन यविष्ठाय च नमो  
नमः सर्वस्मै ते तदिदमिति सर्वाय च नमः ॥२९॥



- 24 Your sport is in burning grounds, O destroyer of Smara; Piśācas (who eat the flesh of human beings) are your companions;  
ashes from a funeral pyre are ointment for your body; and your garland is a string of human skulls—  
though your character and your name as well may be wholly inauspicious,  
yet, O gift-bestower, to those who call you to mind you are the supreme symbol of fortune.
- 25 When they (ascetics) cause the mind in the prescribed manner to retract into the inner heart, while  
their breath is controlled,  
their body-hair erect in joy, and their eyes flooded with tears of happiness,  
then that which those practising self-restraint inwardly perceive, while they experience [supreme] joy  
as though immersed in a pool of nectar,  
that principle, the inexpressible, you surely are.
- 26 You are the sun, you are the moon, you are wind, you are fire,  
you are water, you are space, you are the earth, you are the ātman—  
though it be that thus the perfected ones [of old] defined you as being limited,  
yet we know not that element here which you are not.
- 27 The triad (of Vedas), the three vṛttis (states of waking, sleeping, deep sleep), the three worlds, and also  
the three gods (Brahmā, Vishnu, Rudra),  
naming these with its three letters *a* etc. (*a, u, m*), and also that which is beyond differentiation,  
the fourth state, your domain, enclosed by subtle sounds, [all this constituting]  
you, O refuge-giver, complete and in your parts, the word Om describes.
- 28 Bhava, Śarva, Rudra, Paśupati, and then Ugra along with Mahant,  
similarly Bhīma and Īśāna, this octad of your names—  
in it severally (that is, in each name), O god, resides śruti.  
To this (octad), the dear lofty seat [of truth and the gods], to you, the lord, do I offer my worship.
- 29 Reverence to [you as] him who is nearest, O you who love the forest waste (as a saṃnyāsin), and  
reverence to [you as] him who is farthest!  
Reverence to [you as] him who is most minute, O destroyer of Smara, and reverence to [you as] him  
who is greatest!  
Reverence to [you as] the eldest, O three-eyed one, and reverence to [you as] the most youthful!  
Reverence to you as being everything, and reverence to you as Sarva the whole, being this universe!



बहुलरजसे विश्वोत्पत्तौ भवाय नमो नमः

प्रबलतमसे तत्संहारे हराय नमो नमः ।

जनसुखकृते सत्त्वोत्पत्तौ मृदाय नमो नमः

प्रमहसि पदे निस्त्रैगुण्ये शिवाय नमो नमः ॥३०॥

कुशपरिणति चेतः क्लेशवश्यं क्व चेदं

क्व च तव गुणसीमोल्लङ्घिनी शाश्वदृद्धिः ।

इति चकितममन्दीकृत्य मां भक्तिराधा-

द्वरद चरणयोस्ते वाक्यपुष्पोपहारम् ॥३१॥

### परिशिष्ट

असितगिरिसमं स्यात् कज्जलं सिन्धुपात्रे

सुरतरुवरशाखा लेखनी पत्रमुर्वी ।

लिखति यदि गृहीत्वा शारदा सर्वकालं

तदपि तव गुणानामीश पारं न याति ॥१॥

असुरसुरमुनीन्दैरचितस्येन्दुमौलेः

प्रथितगुणमहिम्नो निर्गुणस्येश्वरस्य ।

सकलगुणवरिष्ठः पुष्पदन्ताभिधानो

रुचिरमलघुवृत्तैः स्तोत्रमेतच्चकार ॥२॥

अहरहरनवद्यं धूर्जटे स्तोत्रमेतत्

पठति परमभक्त्या शुद्धचित्तः पुमान् यः ।

स भवति शिवलोके रुद्रतुल्यः सदात्मा

प्रचुरतरधनायुः पुत्रवान् कीर्तिमांश्च ॥३॥

महेशान्नापरो देवो महिम्नो नापरा स्तुतिः ।

अघोरान्नापरो मन्त्रो नास्ति तत्त्वं गुरोः परम् ॥४॥

दीक्षा दानं तपस्तीर्थं ज्ञानं यागादिकाः क्रियाः ।

महिम्नस्तवपाठस्य कलां नार्हन्ति षोडशीम् ॥५॥



- 30 Reverence to Bhava (the creator Brahmā), full of rajas for creating the universe, and again reverence!  
 Reverence to Hara (the Destroyer), full of tamas for its dissolution, and again reverence!  
 Reverence to Mṛda (the Compassionate, Vishnu), giving happiness to folk at the rise of sattva, and  
 again reverence!  
 Reverence to Shiva in his supreme abode, which is beyond the three guṇas, and again reverence!
- 31 Where is this my mind, so slightly evolved and subject to distress,  
 and where is your power, which ever leaps across the boundaries of the guṇas?  
 Though I am therefore diffident, devotion has removed my hesitation and has set  
 a flower offering of words at your feet, O giver of boons.

## APPENDIX

- 1 Were there inkpowder equal to Mount Asita in an inkpot like the ocean,  
 the pen a branch from the [five] best trees of the gods, and the leaf (on which to write) the wide  
 earth,  
 if Śārādā (Sarasvatī) should take the pen and write for eternity,  
 still, O lord, she would not encompass your qualities.
- 2 For him who is worshipped by demons, gods, and the chief ascetics, who wears the moon as his crest,  
 the lord, whose greatness includes the far-famed virtues (qualities), though he himself is without any  
 quality,  
 for him Puṣpadanta, so called, pre-eminent by reason of [possessing] all the virtues  
 has composed this hymn of praise, lovely with its solemn metres.
- 3 Whatever man, O you with matted hair, daily recites this irreproachable hymn of praise  
 with supreme devotion, his heart purified,  
 he, in Śiva's world, is equal to Rudra, and is the soul of reality,  
 living a life of limitless wealth, possessing offspring, and full of fame.
- 4 There is no other god than Śiva, no other hymn of praise than that of his greatness,  
 no other mantra than that of him as Aghora, no philosophical principle other than the guru.
- 5 Initiation, alms, asceticism, holy bathing places, knowledge, sacrifice, and other rites  
 are not worth a sixteenth part of recitation in praise of Śiva's greatness.



आसमाप्तमिदं स्तोत्रं पुण्यं गन्धर्वभाषितम् ।  
अनीपम्यं मनोहारि शिवमीश्वरवर्णनम् ॥६॥

कुसुमदशननामा सर्वगन्धर्वराजः  
शिशुशशधरमौलेर्देवदेवस्य दासः ।  
स खलु निजमहिम्नो भ्रष्ट एवास्य रोषात्  
स्तवनमिदमकार्षीद्व्यदिव्यं महिम्नः ॥७॥

सुरगुरुमभिपूज्य स्वर्गमोक्षकहेतुं  
पठति यदि मनुष्यः प्राञ्जलिनित्यचेताः ।  
व्रजति शिवसमीपं किन्नरैः स्तूयमानः  
स्तवनमिदममोघं पुष्पदन्तप्रणीतम् ॥८॥

श्रीपुष्पदन्तमुखपङ्कजनिर्गतेन  
स्तोत्रेण किल्बिषहरेण हरप्रियेण ।  
कण्ठस्थितेन पठितेन गृहस्थितेन  
संप्रीणितो भवति भूतपतिर्महेशः ॥९॥

अपूर्वं लावण्यं विवसनतनोस्ते विमृषतां  
मुनीनां दाराणां समजनि स कोऽप्यव्यतिकरः ।  
यतो भग्ने गुह्ये सकृदपि सपर्यां विदधतां  
ध्रुवं मोक्षं लीलां किमपि पुरुषार्थं प्रसविते ॥१०॥

वपुःप्रादुर्भावादनुमितमिदं जन्मनि पुरा  
पुरारे नैवाहं क्वचिदपि भवन्तं प्रणतवान् ।  
नमन् मुक्तः संप्रत्यतनुरहमग्रेऽप्यनतिमान्  
महेश क्षन्तव्यं तदिदमपराधद्वयमपि ॥११॥

इत्येषा वाङ्मयी पूजा श्रीमच्छंकरपादयोः ।  
अर्पिता तेन देवेशः प्रीयतां मे सदाशिवः ॥१२॥

तव तत्त्वं न जानामि कीदृशोऽसि महेश्वर ।  
यादृशोऽसि महादेव तादृशाय नमो नमः ॥१३॥

एककालं द्विकालं वा त्रिकालं यः पठेन्नरः ।  
लम्बपाशविनिर्मुक्तः शिवलोकं स गच्छति ॥१४॥

कीर्तनेन हि रुद्रस्य पापं याति सहस्रधा ।  
प्रचण्डपवनेनैव धनं जलदमण्डलम् ॥१५॥



## SOURCES

In preparing my edition I have used the following sources:

### STONE INSCRIPTION

N Inscription on the Amareśvara temple at Māndhātā in the district of Nīmāḍ on the northern bank of the Narmadā river. Devanāgarī script. Dated, but the second digit of the data is damaged and the year might be either Saṃvat 1120 or 1220. The complete date works out to either November 21, 1063 A.D. or October 27, 1163, A.D. (see N. P. Chakravarti in *Epigraphia Indica*, vol. 25, part 4 [October 1939], pp. 183-185). Begins: om namaḥ śivāya. Then follows the text. Ends with stanza 31, followed by the words: iti mahimnastavaṃ samāptam iti. The dating appears as follows: śrī śrī amareśvara-devāgrataḥ śivabhaktabhaṭṭārakagandha[r]varājaḥ paramabhaktyā stutim iyaṃ (!) svayam ālikhat saṃvat 1 × 20 kārttika vadi 13. Photograph supplied to me by Archaeological Survey of India.

### PAPER MANUSCRIPTS (all in Devanāgarī script except as otherwise noted)

B Baroda Museum. 20 folios, 8 $\frac{3}{4}$  in. by 5 in. Illustrated. Folio 1 verso has a full-page illustration. Folios 2 recto through 19 verso contain the text in 36 stanzas, a single stanza to a side, written in gold ink on a red background and accompanied by a miniature painting which occupies about one-half of the page. Folio 20 recto contains a colophon and folio 20 verso has a full-page illustration. Begins with a heading to the full-page illustration on folio 1 verso: śrīgaṇeśāya namaḥ. om namaḥ. śivāya. Colophon: iti śrīpuṣpadantaviracitaṃ mahimnaḥ stotraṃ saṃpūrṇaṃ jātaṃ. cha. x. cha. śubhaṃ bhavatu.

I India Office Library, London. Sanskrit MS 3326aa (see Catalogue, vol. 2, part 2, entry No. 7115). Contained in a codex which includes a number of works. The text runs from folio 34 verso (not 33 verso as stated in the Catalogue), line 11 to folio 37 verso, line 10. Śāradā script. Not dated, probably 18th century. Begins om namaḥ śivāya. om. Then follows the text in 37 stanzas. Ends: iti puṣpadantā-bhidhānagandharvaviracito mahimnaḥ paras stavaḥ samāptaḥ. Photograph supplied me by India Office Library.

M Book form MS belonging to the McGill University Museum, Montreal. 32 folios, 5 $\frac{3}{4}$  in. by 4 in., 4 lines to a page with colored borders. Whole book contains 18 miniature paintings but none illustrate the Mahimnastotra. The MS is not dated but from the style of the paintings and the variety of the script seems to be of early 19th century and executed in the northern Punjab. Begins: om śrīgaṇeśāya (corrected to °sāya!) namaḥ om. Then follows the text in 42 stanzas. Ends: iti śrīpuṣpadanta-gaṇḍharvacāryaviracitaṃ mahimnāyāṃ stotraṃ saṃpūrṇaṃ. śubhaṃ astu. Photograph supplied me by McGill University Museum.

P<sub>1</sub> University of Pennsylvania Sanskrit Manuscript Collection, No. 478. 10 folios, 8 in. by 4 in., 6 lines to a side. Begins: śrīgaṇeśāya namaḥ. Then follows the text in 43 stanzas. Ends: iti śrīpuṣpadanta-gandharvarājaviracitaṃ mahimnastavaḥ samāptaḥ. śrīr astu śubhaṃ bhavatu saṃvat 1864 āṣāḍha-



- sudi 13 śukle likhitam idaṃ pustakaṃ viśveśvareṇa nepāladeśe ekāṃtipurārājasthāne. [A.D. 1808]
- P<sub>2</sub> University of Pennsylvania Sanskrit Manuscript Collection, No. 2500. 12 folios, 5½ in. by 3 in., 6 lines to a side. Begins: śrīgaṇeśāya namaḥ. Then follows the text in 42 stanzas. Ends: iti śivarahasye puṣpadantaḥ dhavarājaviracitaṃ mahimnākhyam stotraṃ saṃpūrṇam. cha. [a very incorrect manuscript]
- P<sub>3</sub> University of Pennsylvania Sanskrit Manuscript Collection, No. 2196. 8 folios, 6½ in. by 4 in., 9 or 10 lines to a side. Begins: śrīgaṇeśāya namaḥ. Then follows the text in 39 stanzas. Ends: iti śrī-puṣpadantarajitaṃ mahimnastotraṃ saṃpūrṇam. śrīdhūtapāpeśvarārpaṇam astu. pārvatībhakto si. cha. śrī. cha. Then follows in a different handwriting and a different ink: saṃvat 1876 śake 1741 māghe māse śuklapakṣe pañcāmyām tithau taddinedaṃ pustakaṃ likhitaṃ samāptaṃ. śrī-kāśīviśveśvarārpaṇam astu. nabāthye ity upanāma praṇinathena likhitaṃ. haraḍikara ity upanāma sadāśivasya dattaṃ. svārthaṃ paropakārārthaṃ ca.
- P<sub>4</sub> University of Pennsylvania Sanskrit Manuscript Collection, No. 376. 10 folios, 12 in. by 4¾ in. Text with anonymous commentary. Begins: śrīgaṇeśāya namaḥ śrīdhatūrāśane namaḥ. Then follows the text in 38 stanzas accompanied by commentary, which, however, ends with stanza 31 (kṛṣapariṇati etc.). The remaining stanzas, like the commentary, are in a smaller handwriting than that used for the 31 stanzas. At the end the MS reads: iti śrīpuṣpadantaṭcāryaviracitaṃ mahimnākhyam stotraṃ saṃpūrṇam.
- P<sub>5</sub> University of Pennsylvania Sanskrit Manuscript Collection, No. 2522. 11 folios, 10¼ in. by 5½ in., 5 to 7 lines to a side. Begins: śrīgaṇeśāya namaḥ. Then follows the text in 39 stanzas. Ends: iti śrīpuṣpadantaviracitaṃ mahimnastotraṃ saṃpūrṇam. śrīkāśīviśveśvarārpaṇam astu. śake 1771 poṣa vadya 12 idaṃ pustakaṃ samāptaṃ, cha. cha. cha. [A.D. 1857]
- P<sub>6</sub> University of Pennsylvania Sanskrit Manuscript Collection, No. 421. 15 folios, 10/10½ in. by 5/5½ in. Text with anonymous commentary. Begins: om. śrīgaṇeśāya namaḥ. Then follows text in 40 stanzas and commentary, which ends after the 32nd stanza with the words: iti śrīpuṣpadantaṭcāryaṇāṃ dvātriṅśakānāṃ ṭikā saṃpūrṇam. yādṛṣaṃ pustakaṃ dṛṣṭā tādṛṣaṃ likhitaṃ mayā yadi śuddham aśuddham vā mama doṣo na diyate (1). likhitaṃ miśrārāmasevaga ātmapaṭhanārthaṃ kāśyāṃ madhye gaṃgā-taṭe mānamāṃdire saṃvat 1900 phālgune vudi 6 śanivāsare vāsi manohara purako. Then follow stanzas 33-40 without commentary. MS ends: iti śrīpuṣpadantaṭcāryaviracitaṃ mahimnākhyastotra samāptaḥ. Doubtless the copyist should not be relieved of responsibility for all that is aśuddham. [A.D. 1844]
- P<sub>7</sub> University of Pennsylvania Sanskrit Manuscript Collection, No. 2479. 9 folios, 5½ in. by 3½ in., 8-10 lines to a side. Begins: śrīgaṇeśāya namaḥ. puṣpadanta uvāca. Then follows the text in 40 stanzas. Ends: idaṃ x x x x ram api. cha. cha. cha.

There are three printed editions of the text with commentary, which I have used, as follows:

- S Śrīpuṣpadantaviracitaṃ mahimnastotraṃ, madhusūdanasarasvatīpratīpraṇītaśivaviṣṇvarthavyākhyā-sahitaṃ (so on cover, but on title page the reading is: Śrī° ma°, madhusūdanasarasvatīpraṇītaśiva°. idaṃ pañāśīkaropāvalakṣmaṇa śarmasūdanā vāsudevaśarmaṇā saṃsodhitam). saptamavṛttiḥ. Bombay, Pāṇḍuraṅga Jivajī, śakābdāḥ 1858; sana 1937. The text is given in 43 stanzas, with commentary on stanzas 1-31. After stanzas 32-36 there are some stanzas, which, like the commentary on stanzas 1-31, give a double significance to the stotra as referring to both Śiva and Viṣṇu. Then follow stanzas 37-43.
- A The Greatness of Śiva, Mahimnastava of Puṣpadanta, with the commentary of Jagannātha Chakravartī, translated with commentary by Arthur Avalon. 3rd edition, revised and enlarged. Together

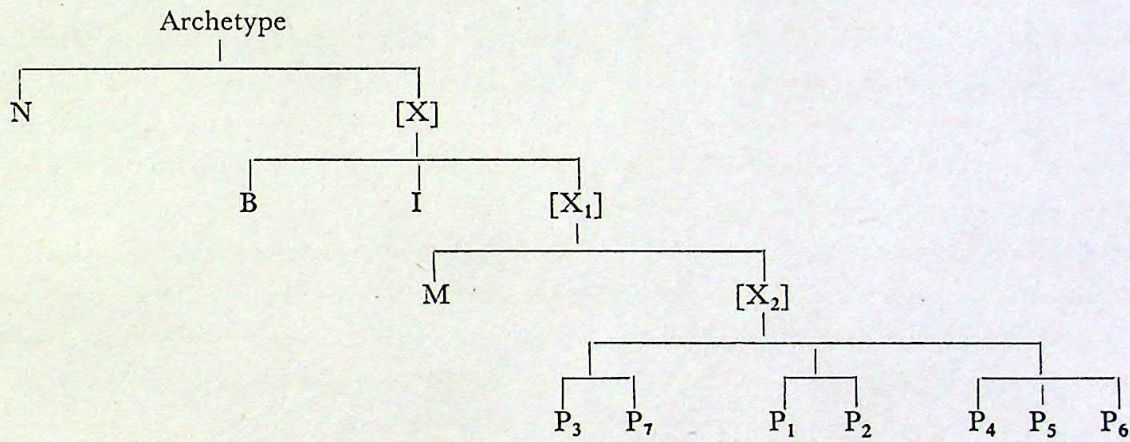


with the Sanskrit commentary of [!] Sārthadīpikā. Madras, Ganesh and Co., 1953. Arthur Avalon's translation covers 35 stanzas, apparently aiming to reproduce the emotional aura of the hymn rather than its exact meaning. Jagannātha Cakravartī's text, as printed, with its commentary Sārthadīpikā includes 40 stanzas, with confused numbering of stanzas 33-40. After these come four more stanzas, with no commentary, giving a total of 44 stanzas.

V śrī puṣpadanta praṇīta śrī śivamahimnaḥstotram. śrīmat parama haṃsa parivrājakācāryānantaśrī-cetanānandagiri śiṣya śrī svāmi prakāśānanda vijayi śāstrī vyākaraṇa vedāntācārya kṛtānvaya prati-padārtha prabodhinī saralārtha bhāṣā ṭīkāsamavitañ ca. kanakhala (sahānapura), uttara pradeśa, 3rd printing, saṃvat 2010 (A.D. 1954). Text in 42 stanzas with Sanskrit anvaya and Hindi commen-tary.

The textual sources of these printed editions are not specified, and the editions can be used only with reser-vation.

Of the MSS N, which is the oldest, is also the only one without any added spurious stanzas, and stands apart from the others. All the rest have stanzas 32-36. B has only those five spurious stanzas; the others have addi-tional stanzas. I and M have an obvious relationship in inserting two further spurious stanzas (see Critical Apparatus on stanzas 21 and 28). M also shows an undeniable affinity to P<sub>1</sub> P<sub>2</sub> P<sub>3</sub> P<sub>4</sub> P<sub>5</sub> P<sub>6</sub>. P<sub>3</sub> and P<sub>7</sub> have a special relationship. All these statements are verified by the readings cited in the Critical Apparatus and by the table of Spurious Stanzas. The genealogy of the various manuscripts is shown in the diagram below.



In constituting the text I have taken N as the basis and have made very few changes in its readings.



## SPURIOUS STANZAS

A total of fifteen of the spurious stanzas which have come to my attention in the various sources which I have used are printed in the Appendix. These fall into four classes: (a) a group of five, of which all except one occur in every source except N, while the one exception occurs in all sources except N and I; the omission from I may be due to carelessness; (b) a group of four stanzas which occur in almost every source except N B I; one of these has a variant form; (c) two stanzas occurring in I and M, of which one appears in A; (d) four stanzas, of which three occur once or twice in the manuscripts, and none of them occur in N B I M; of these three, two are reproduced in S and A and one in V. The fourth stanza appears only in S and A. The distribution of the stanzas is shown in the accompanying table.

The references to the sources are by the sigla used in the Critical Apparatus. Since the sources containing spurious stanzas consist only of manuscripts and the three printed editions, no reference is made to N. The three printed editions which I have used have spurious stanzas presented in the following manner:

S (a) a group of 5 stanzas (nos. 32-36) included by the compiler of the commentary but not accompanied by commentary; of these the compiler of the commentary says: ime 32-36 ślokāḥ stotrāntargatāḥ sugamāś ceti sarvaṃ bhadram; (b) a group of seven stanzas (nos. 37-43) added by the editor of the text (not the compiler of the commentary).

A (a) four stanzas (nos. 32-35) regarded by the compiler of the Sanskrit commentary (Jagannātha Cakravarti) as authentic and printed before the colophon; (b) five stanzas (nos. 33-37), printed after the preceding group and followed by a colophon as being authentic in some manuscripts; they are treated by me as being numbered 33 bis-37 bis (33b-37b); (c) four unnumbered stanzas abstracted by the editor of A from other commentaries; they are shown by me with supplied numbers, which are set within square brackets [38]-[41].

V ten stanzas (nos. 32-41), followed by two other cliché stanzas of no relevance to the text, to wit: yad akṣaraṃ padaṃ bhraṣṭaṃ mātrāhīnaṃ ca yad bhavet / tat sarvaṃ kṣamyatāṃ deva prasīda parameśvara // om pūrṇam adaḥ pūrṇam idaṃ pūrṇāt pūrṇam udacyate / pūrṇasya pūrṇam ādāya pūrṇam evāvaśiṣyate.



## TABLE OF SPURIOUS STANZAS

	B	I	M	P <sub>1</sub>	P <sub>2</sub>	P <sub>3</sub>	P <sub>4</sub>	P <sub>5</sub>	P <sub>6</sub>	P <sub>7</sub>	S	A	V
1. asitagirisamaṃ	32	35	34	32	32	32	32	32	32	34	32	32	32
2. asurasuramuni°	33	34	35	33	33	33	33	33	33	35	33	34 <sup>b</sup>	33
3. aharahar anavadyaṃ	34		36	34	34	34	34	34	34	36	34	35 <sup>b</sup>	34
4. maheśān nāparo	35	37	38	37	39	36	37	37	37	37	35	37 <sup>b</sup>	37
5. dīkṣā dānaṃ tapas	36	36	37	35	35	37	35	35	35	38	36	36 <sup>b</sup>	35
6. āsamāptam idaṃ samāpto 'yaṃ						35					39	39	[38] 36
7. kusumadaśananāmā			39	36	38		36	36	36				
8. suragurum abhi°			41	38	40			38	38	32	37	33	38
9. śrīpuṣpadanta°			40	39	41		38		39	33	38	34	39
			42	40	42			39	40		43	35	40
10. apūrvam lāvaṇyaṃ		22	23										
11. vapuḥprādurbhāvād		30	30									33 <sup>b</sup>	
12. ity eṣā vāṇmayī						38				40	40	[39]	41
13. tava tattvaṃ											41	[40]	
14. ekakālaṃ dvikālaṃ					37						42	[41]	
15. kīrtinena hi ru°				42	36								



## CRITICAL APPARATUS

- 1 **c** B (corrects to °rvah) P<sub>2</sub> P<sub>3</sub> P<sub>4</sub> (P<sub>4c</sub> °rvah) P<sub>5</sub> P<sub>6</sub> (P<sub>6c</sub> °rvah) sarvasvamati° **d** B (by correction of eṣa) eṣaḥ, P<sub>1</sub> P<sub>4</sub> eṣaḥ
- 2 **a** B I P<sub>1</sub> P<sub>2</sub> P<sub>3</sub> P<sub>4</sub> (but P<sub>4c</sub> uses nominative vṛttiḥ) P<sub>6</sub> P<sub>7</sub> °vṛtyā (for ty in place of tty see Whitney, Grammar 232); M P<sub>5</sub> abhidhate, P<sub>3</sub> apidhatte, P<sub>2</sub> corrects abhidhatte to apidhatte, P<sub>6</sub> wrote abhidha° corrected it to apidha° and then recorrected in margin to abhidha° (P<sub>6c</sub> abhidha°), P<sub>1</sub> garbles
- 3 **d** P<sub>2</sub> °vasitāḥ, M. °tām, I °vasyatam
- 4 **d** M vihanṭam, P<sub>6</sub> vihanṭvaṃ, I vyahantūṃ
- 5 **c** P<sub>4</sub> P<sub>4c</sub> atarkaiśvare; P<sub>7</sub> duḥstho, P<sub>1</sub> duttho, N inconclusive but seems to be dustho
- 6 **b** M bhavati; **c** I A parikaram **d** M P<sub>1</sub> śaṃserata, P<sub>7</sub> śaṃsarata
- 8 **c** I M P<sub>1</sub> P<sub>2</sub> P<sub>4</sub> P<sub>6</sub> (P<sub>6c</sub> dadhati tu) vidadhati (for dadhati tu)
- 10 **a** P<sub>1</sub> P<sub>2</sub> P<sub>6</sub> (P<sub>6c</sub> virañco) virañcyo, P<sub>4</sub> viramcir, B M viramco **b** P<sub>1</sub> P<sub>4c</sub> parikṣetūṃ, P<sub>4</sub> parirakṣetūṃ; B M P<sub>4</sub> (P<sub>4c</sub> anala°) P<sub>6</sub> anila°, P<sub>2</sub> anilaḥ ska° **c** N not clear but seems to read girisaṃta (for giriśa yat)
- 11 **a** I P<sub>4</sub> P<sub>6</sub> āsādya, M āsādhya, P<sub>1</sub> āsādyas, B I M P<sub>1</sub> P<sub>2</sub> P<sub>4</sub> avairivyati°
- 12 **d** B M P<sub>3</sub> P<sub>5</sub> P<sub>6</sub> āsi
- 13 **b** B P<sub>2</sub> P<sub>4</sub> P<sub>5</sub> (by correction of °dheya°) °dheyaḥ tri° **c** B varivasitāri (corrected to varivasitāri) I N P<sub>6</sub> (by correction of vasatiri) P<sub>6c</sub> °vasatāri **d** B I P<sub>1</sub> P<sub>3</sub> P<sub>4</sub> P<sub>5</sub> P<sub>6</sub> V kasyāpy unnatyai, P<sub>2</sub> kasyāpyunṛtyai, M kasyāpyanatyai, edition with N P<sub>7</sub> A S; N P<sub>3</sub> P<sub>4</sub> (P<sub>4c</sub> avanati) anavatiḥ, B M P<sub>6</sub> (P<sub>6c</sub> anavatiḥ) anavati, I P<sub>2</sub> avanati, edition with P<sub>1</sub> P<sub>5</sub> P<sub>7</sub> A S V [note that N seems also to reverse v and t in same word in 23 **d**, reading yutāvayaḥ, for yuvatayaḥ]
- 16 **c** P<sub>6</sub> P<sub>7</sub> daustham, P<sub>2</sub> dausthā; N anabhṛta **d** N P<sub>2</sub> naṭhasi
- 20 **d** M (by correction of dṛḍha°) N P<sub>7</sub> kṛtaparikaraḥ
- 21 **c** N P<sub>3</sub> P<sub>7</sub> kratubhreṣas; M P<sub>1</sub> P<sub>2</sub> kratuṣu phaladānavya°, P<sub>6</sub> platuṣu bhaladānavya°, P<sub>6c</sub> kratuṣu phalavidhānavya° (violating metre). After this I inserts the following stanza; M inserts same stanza after our stanza 22; the stanza is not otherwise known to me: apūrvam lāvaṇyam vivasanatanos te vimṣatām/muninām dārāṇām samajani so ko py avyatikaram (I ko pi vyati°)/yato bhagne guhye (I guṃhye) sakṛd api saparyām vidadhatām / dhruvam (M dhuvam) mokṣam līlam (M moto [corrected to motā] kṣmīlam) kim api puruṣārtham prasavite (I prasuvite)
- 22 **b** M P<sub>1</sub> P<sub>3</sub> P<sub>4</sub> P<sub>5</sub> P<sub>6</sub> P<sub>7</sub> ṛṣyasya, P<sub>2</sub> ṛṣyaṃsya, B ṛkṣasya; P<sub>3</sub> P<sub>5</sub> (both by correction of °ṣā) vapuṣaḥ, M vapuṣām **c** all MSS and A S V sapatrākṛtam (P<sub>1</sub> has marginal correction to °ttrā°; for the writing tr for ttr see Whitney, Grammar 232). After this stanza M inserts stanza given under preceding stanza, where I inserts it.



- 23 **c** P<sub>1</sub> A yamaniyata **d** N yutavayaḥ (for transposition of t and v in N cf. transposition of n and v in stanza 13)
- 24 **a** P<sub>6</sub> A ākrīḍāḥ, M ākrījaḥ **b** N nṛkarodī°
- 25 **a** I M P<sub>3</sub> (by correction of avadhā°) avidhāyā°, P<sub>1</sub> P<sub>2</sub> P<sub>5</sub> (corrects to avadhā°) abhidhā° **c** B P<sub>3</sub> P<sub>4</sub> P<sub>6</sub> (P<sub>6</sub>c hrada) hrda
- 26 **c** B pariṇatām; P<sub>1</sub> P<sub>2</sub> P<sub>3</sub> P<sub>4</sub> P<sub>5</sub> P<sub>6</sub> P<sub>7</sub> bibhratu, B bibhratī, M bibhrata **d** M P<sub>1</sub> P<sub>2</sub> P<sub>3</sub> (corrects to tu) P<sub>4</sub> P<sub>5</sub> P<sub>6</sub> P<sub>7</sub> hi (for tu)
- 27 P<sub>6</sub> introduces stanza with om̐ **b** I M P<sub>1</sub> P<sub>3</sub> (P<sub>1</sub> and P<sub>3</sub> correct to °ti) P<sub>6</sub> P<sub>7</sub> °vikṛtiḥ
- 28 **c** A (also Ac) devaḥ, P<sub>3</sub> deviḥ; I N iti (for api) **d** P<sub>2</sub> praṇahmamasyo, P<sub>7</sub> pravihitana°, M. pranahitana° P<sub>3</sub> pranahitana° After this stanza I M insert the following stanza, also printed in A but otherwise unknown to me: vapuḥprādurbhāvād anumitam (M vapusprādurbhāṃvad inumi°) idam janmani purā / purāre naivāhaṃ kva cid (A na kvāpi kṣaṇam api) bhavantam praṇatavān / naman muktaḥ (M muktā) sampraty atanur aham (A aham atanur) agre 'py anantimān (I °mā) / maheśa (A itīśa) kṣantavyam tad idam aparādhadvayam api //
- 29 **c** N A baṃhiṣṭhāya (for varṣiṣṭhāya) **d** I M P<sub>1</sub> P<sub>4</sub> P<sub>6</sub> A ati (for iti).
- 30 **a** I P<sub>1</sub> P<sub>2</sub> P<sub>3</sub> P<sub>4</sub> P<sub>6</sub> P<sub>7</sub> bahala° **b** P<sub>1</sub> inserts ca between harāya and namo and then erases it, P<sub>2</sub> inserts ca but does not erase **c** P<sub>1</sub> sattvautpattau, P<sub>3</sub> P<sub>7</sub> satvodriktau, A sattvasthityai
- 31 **b** I A (Ac °ghinī) °mollaṅghani, P<sub>6</sub> °llaṅghini



## APPENDIX

- 1 In all sources except N **c** P<sub>2</sub> P<sub>3</sub> P<sub>5</sub> (corrects to likhati) P<sub>7</sub> likhita, B likhiti, I likṣiti
- 2 In all sources except N **a** I surabhujaganarendrair (for asura°) **b** B P<sub>3</sub> P<sub>5</sub> P<sub>6</sub> (by correction of pra°) P<sub>7</sub> grathita; I unread for nirguṇa° **c** P<sub>1</sub> gariṣṭhaḥ (for vari°); I sakalaguṇavareṇyaḥ, P<sub>2</sub> sakalasuravasiṣṭaṃ **d** I vyadadalaghuvṛttaḥ stotram evaṃ gariyaḥ; P<sub>2</sub> alaghudhrṭyai
- 3 In all sources except I N **a** B anavidyaṃ, P<sub>6</sub> anavedyaṃ, M anivedyaṃ, P<sub>4</sub> anadyaṃ, P<sub>2</sub> anavadha; P<sub>7</sub> A dhūrjateḥ **c** P<sub>3</sub> tathātraḥ (for sadātmā), P<sub>7</sub> tathātra, A tatheha, B kṛtātmā **d** P<sub>2</sub> kīrtivāms
- 4 In all sources except N **b** I mahimnaḥ paras stavaḥ
- 5 In all sources except N **ab** B tapo yajñāḥ snānaṃ yāgādī (corrected to di)kā kriyā, P<sub>1</sub> P<sub>6</sub> homayāgādikā (P<sub>6</sub> corrects to kāḥ), P<sub>2</sub> homajamgyādikā; P<sub>4</sub> P<sub>5</sub> dhyānaṃ (for jñānaṃ) **d** I M kalā nārhati ṣoḍaśī (I °śīm, M °sī), B P<sub>2</sub> ṣoḍaśī
- 6 **ab** P<sub>3</sub> P<sub>7</sub> S A V āsamāptam (A asamā°) idaṃ stotraṃ puṇyaṃ gandharvabhāṣitam / anaupamyam manohāri śivam īśvaravarṇanam (P<sub>3</sub>° varṇainam corrected to śaivavarṇanam īśvaram) //; M P<sub>1</sub> P<sub>2</sub> P<sub>4</sub> P<sub>5</sub> P<sub>6</sub> samāpto 'yaṃ sa me (P<sub>4</sub> sa ma) stotraṃ (P<sub>5</sub> āsamāptam idaṃ stotraṃ) sarvam īśvaravarṇanam / anaupamyam (P<sub>2</sub> P<sub>6</sub> anupamaṃ, P<sub>4</sub> anūpamaṃ, P<sub>1</sub> anaupamaṃ) manohāri puṇyaṃ gandharvabhāṣitam (P<sub>1</sub> °m āñcitam for bhāṣitam) //
- 7 **a** P<sub>7</sub> °nāmāhyāsaṃ gaṃdha° **b** M P<sub>2</sub> P<sub>5</sub> P<sub>6</sub> śaśidharavaramauler **c** M P<sub>6</sub> suragurunijamahimno P<sub>1</sub> guru (for khalu); P<sub>2</sub> sa gura li sadājalamahimneḥ **d** P<sub>6</sub> seems to have read akārṣīd but has corrected to ayothaṃ
- 8 **a** M P<sub>1</sub> P<sub>2</sub> P<sub>4</sub> P<sub>6</sub> suravara (P<sub>1</sub> °guru° for °vara°) munipūjyaṃ **d** P<sub>7</sub> jñānadaṃ bhūtidam ca (for puṣpa°); M °mañītam (for °prañītam)
- 9 **b** P<sub>1</sub> P<sub>6</sub> kilaviṣa° **c** P<sub>2</sub> kaṃṭhe sth°; M P<sub>2</sub> P<sub>5</sub> P<sub>6</sub> samāhitena (for gṛha°) **d** P<sub>1</sub> supriṇito, P<sub>2</sub> suprañīto, P<sub>5</sub> supriṭo
- 10 See under Critical Apparatus Text stanza 21
- 11 See under Critical Apparatus Text stanza 28
- 14 **b** SA sarvapāpavinirmukto; SA śivaloke
- 15 **a** P<sub>2</sub> kīrtanāne tu ru°, P<sub>1</sub> kīrtinena hi ru°



## श्लोक सूची

अकाण्डब्रह्माण्ड	१४	त्रयी सांख्यं योगः	७
अजन्मानो लोकाः	६	त्वमर्कस्त्वं सोमः	२६
अतीतः पन्थानम्	२	दीक्षा दानं तपस्तीर्थम्	परि. ५
अपूर्वं लावण्यम्	परि. १०	ध्रुवं कश्चित् सर्वम्	६
अमुष्य त्वत्सेवा	१२	नमो नेदिष्ठाय	२६
अयत्नादापाद्य	११	प्रजानाथं नाथ	२२
असितगिरिसमं स्यात्	परि. १	बहुलरजसे विश्वोत्पत्ती	३०
असिद्धार्था नैव	१५	भवः शर्वो रुद्रः	२८
असुरसुरमुनीन्द्रैः	परि. २	मधुस्फीता वाचः	३
अहरहरनवद्यम्	परि. ३	मनः प्रत्यक्चित्ते	२५
आसमाप्तमिदं स्तोत्रम्	परि. ६	महिम्नः पारं ते	१
इत्येषा वाङ्मयी पूजा	परि. १२	महीपादाघातात्	१६
एककालं द्विकालं वा	परि. १४	महेशान्नापरो देवः	परि. ४
किमीहः किंकायः	५	महोक्षः खट्वाङ्गम्	८
कीर्तनेन हि रुद्रस्य	परि. १५	यदृद्धिं सुत्राम्णः	१३
कुसुमदशननामा	परि. ७	रथः क्षोणी यन्ता	१८
कृशपरिणति चेतः	३१	वपुःप्रादुर्भावात्	परि. ११
ऋतौ सुप्ते जाग्रत्	२०	वियद्व्यापी तारा	१७
क्रियादक्षो दक्षः	२१	श्मशानेष्वक्नीडा	२४
तव तत्त्वं न जानामि	परि. १३	श्रीपुष्पदन्तमुखज	परि. ६
तवैश्वर्यं यत्तत्	४	सुरगुरुमभिपूज्य	परि. ८
तवैश्वर्यं यत्नात्	१०	स्वलावण्याशंसा	२३
त्रयीं तिस्रो वृत्तीः	२७	हरिस्ते साहस्रं	१६



## INDEX OF WORDS IN THE MAHIMNASTAVA

This index covers the text and five stanzas of the Appendix as published in this volume. Each word, however long a compound it may be, is quoted in its full pre-sandhi form. Compounds are further analyzed and all but their prior members are quoted in stem form preceded by a hyphen. Prior members are not quoted since they are readily deducible from the full word. References are to stanza and pāda. Some important variants are included with the abbreviation "var" in parentheses.

- |  |  |
|--|--|
| akāṇḍabrahmāṇḍakṣayacakitadevāsuraḥpā- | anuvṛttis 10d  |
| vidheyasya 14ab                        | anena 17d  |
| akārādyais 27b                         | antas 25d  |
| akhilam 24c                            | aparas 9a, App. 4a, App. 4b                          |
| agendras 18a                           | aparā App. 4a  |
| aghorāt app. 4b                        | api 1b, 1d, 2b, 3b, 6a, 9c, 12b, 12c, 13a, 14d, 15a, |
| -aṅga 8a, 18b                          | 22c, 22d, 23b, 24b, 24d, 25d, 27a, 28c, App. 1d      |
| -aṅguṣṭha 12c                          | abhavyānām 4c  |
| ajanmānas 6a                           | abhikam 22a  |
| ajinam 8a                              | abhicārāya 21d                                       |
| aṇubhis 27c                            | abhidadhat 27b                                       |
| -aṇḍa 14a                              | abhidhatte 2b  |
| atadvyāvṛtṭyā 2b                       | -abhidhāna App. 2c                                   |
| atarkyaiśvārye 5c                      | abhidhānāṣṭakam 28b                                  |
| atas 20c                               | abhūt 15c  |
| atītas 2a                              | abhṛta 11b   |
| atha 1c, 28a                           | amaṅgalyam 24c                                       |
| atho 18a, 27a                          | amandikṛtya 31c                                      |
| adas 7b                                | amaravara 6d   |
| addhā 23d                              | amum 22c   |
| adya 22d                               | amuṣmin 28c  |
| adhaścakre 13b                         | amuṣya 12a   |
| adhas 10a                              | amṛtam 3a  |
| -adhivasati 12b                        | amṛtamaye 25c  |
| adhiṣṭhātāram 6b                       | -ambhoruha 11c                                       |
| adhiśas 21a                            | ayatnāt 11a  |
| adhruvam 9a                            | ayam 5d, 18c   |
| -adhrauvya 9b                          | aramaṇīm 4c  |
| analam 10b                             | arkas 26a  |
| analaskandhavapuṣas 10b                | -arka 18b  |
| anavadyam App. 3a                      | arcitasya App. 2a                                    |
| anavasaraḍusthas 5c                    | arṇavas 7d   |
| anāḍṛtya 6b                            | -artha 15a   |
| anibhṛtājaṭātāḍitataṭā 16c             | arthe 3d   |
| anīśas 6c                              | -ardha 23c   |



arvācīne 2d  
 arhanti App. 5b  
 alaghuvṛttaḥ App. 2d  
 alabhyā 12c  
 alasacalitāṅguṣṭhaśirasi 12c  
 avadhāya 25a  
 -avadhi 1c  
 avanatis 13d  
 avayavavantas 6a  
 avarundhānam 27c  
 avasannās 1b  
 avācyas 1c  
 aviduṣas 1a  
 avaiti 23d  
 avairavyatikaram 11a  
 -aṣṭaka 28b  
 asadr̥śī 1a  
 asi 7d, 20a, 24d, 26a  
 asitagirisamam App. 1a  
 asiddhārthās 15a  
 -asura 14a, 15a  
 asurasuramunīndrais App. 2a  
 asau 19c  
 asti App. 4b  
 asmi 28d  
 asmin 3d, 4c  
 asmai 28d  
 aharahar App. 3a  
 aho 14c  
 ahnāya 23a  
  
 -ākāra 17c  
 ākriḍā 24a (not in Monier Williams dictionary)  
 -āghāta 16a  
 āḍambaravidhis 18c  
 āttamarutas 25a  
 -ātman 8d, 15d, App. 3c  
 ātmā 26b  
 -ādi 1b, 27b  
 -ādika App. 5a  
 ādhāt 31c  
 ādhāya 19a  
 -ādhāra 5b  
 āpas 26b  
 āpādyā 11a  
 -āyus App. 3d  
 -ārādhana 20b  
 -ārāma 8d  
 ārtvijyam 21b  
 -ālepa 24b  
 ālokya 25c  
 -āśamsā 23a  
 āsādyā 11a (var)  
 āsīt 12d, 14b

-āśya 11b  
 āhlādam 25c  
  
 itarasurasādhāraṇam 15c  
 iti 3d, 5b, 7a, 8b, 17c, 18b, 26b, 27d, 28b, 29d, 31c  
 idam 7b, 9a, 11d, 28, 29d, 31a  
 indumaules App. 2a  
 -indra 18a, App. 2a  
 ime 6d  
 iyat 8b  
 iva 7d, 9c, 25c  
 iha 4d, 26d, App. 30  
  
 īśa 15c, App. 1d  
 -īśāna 28b  
 īśvarasya App. 2b  
 -īha 5a  
  
 u 26b  
 -ukṣan 8a  
 ugras 28a  
 -uccais 13a  
 -utpatti 30a, 30c  
 -utsaṅgita 25b  
 -udaya 4a  
 udaharat 19b  
 -udgama 17a  
 -udreka 19c  
 unnatyai 13d  
 unneyam 17d  
 -upakaraṇa 8b  
 upacitas 12d  
 upari 10a  
 -upahāra 31d  
 -upādāna 5b  
 -upāya 5a  
 urvī App. 1b  
 -ullaṅghana 31b  
  
 -ūna 19b  
  
 ṛjukuṭīlanānāpathajuṣām 7c  
 ṛte 20b  
 ṛddhim 8c, 13a  
 ṛddhis 31b  
 ṛśyasya 22b  
 ṛṣiṇām 21b  
  
 -eka 28c  
 ekas 7d  
 eke 4d  
 ekone 19b  
 etad App. 2d, App. 3a  
 etasmin 9c  
 etām 3c



eva 15a, 16d, 17d  
 evam 24c, 26c  
 eṣas 1d  
  
 -aiśvarya 5c  
 aiśvaryam 4a, 10a  
  
 om 27d  
  
 kajjalam App. 1a  
 kaṇṭhe 14c  
 -kaṇḍū 11b  
 katividhaguṇas 2c  
 -kathana 3c  
 kapālam 8b  
 -kamala 19b  
 kamalabalim 19a  
 -karoṭī 24b  
 kartus 21d  
 karma 20b  
 karmasu 20d  
 kalām App. 5b  
 kalmāśas 14c  
 kaś cid 9a  
 kas 6c, 9a, 18c  
 kasya 2c (twice), 2d  
 kasyai 13d  
 kān 5d  
 kām 5d  
 -kāya 5a  
 -kāra 27b  
 -kāla App. 1c  
 kimkāyas 5a  
 kim 3b, 6a, 6b, 10d, 25d  
 kimādhāras 5b  
 kimīhas 5a  
 kimupādānas 5b  
 kimupāyas 5a  
 kila 25d  
 kīrtimān App. 3d  
 -kuṭila 7c  
 kutarkas 5d  
 kurute 14c  
 kuryāt 6c  
 -kṛt 4a, 30c  
 -kṛta 22c  
 kṛtam 17c  
 -kṛpā 14a  
 kṛśapariṇati 31a  
 kailāse 12b  
 kratupatis 21a  
 kratuphalavidhānavyasaninas 21c  
 kratubhramśas 21c  
 kratumatām 20a  
 kratuṣu 20c

kratau 20a  
 kriyādakṣas 21a  
 kriyās App. 5a  
 kriḍantyas 18d  
 kleśavaśyam 31a  
 kva 15a, 20b, 31a, 31b  
 kva cid 15a  
 -kṣaya 14a  
 kṣoṇī 18a  
 kṣodiṣṭhāya 29b  
  
 khaṭvāṅgam 8a  
 khalas 12d  
 khalu 5a, 9d, 18d  
  
 -gaṇa 16b, 17a, 21b  
 gatam 22b  
 gatas 19c  
 gadati 9b  
 gamyas 7d  
 giram 26c  
 giras 1b  
 -giri App. 1a  
 giriśa 10c  
 -guṇa 2c, App. 2b, App. 2c  
 guṇakathanapūnyena 3c  
 guṇabhinnāsu 4b  
 guṇasīmollaṅghanī 31b  
 guṇānām App. 1d  
 -guṇita 17a  
 -guru 3b, 10c  
 guros App. 4b  
 -grṇat 10c  
 grṇan 1c  
 grṇāti 27d  
 grhītvā App. 1c  
 -graha 16b  
  
 -ghaṭana 23c  
  
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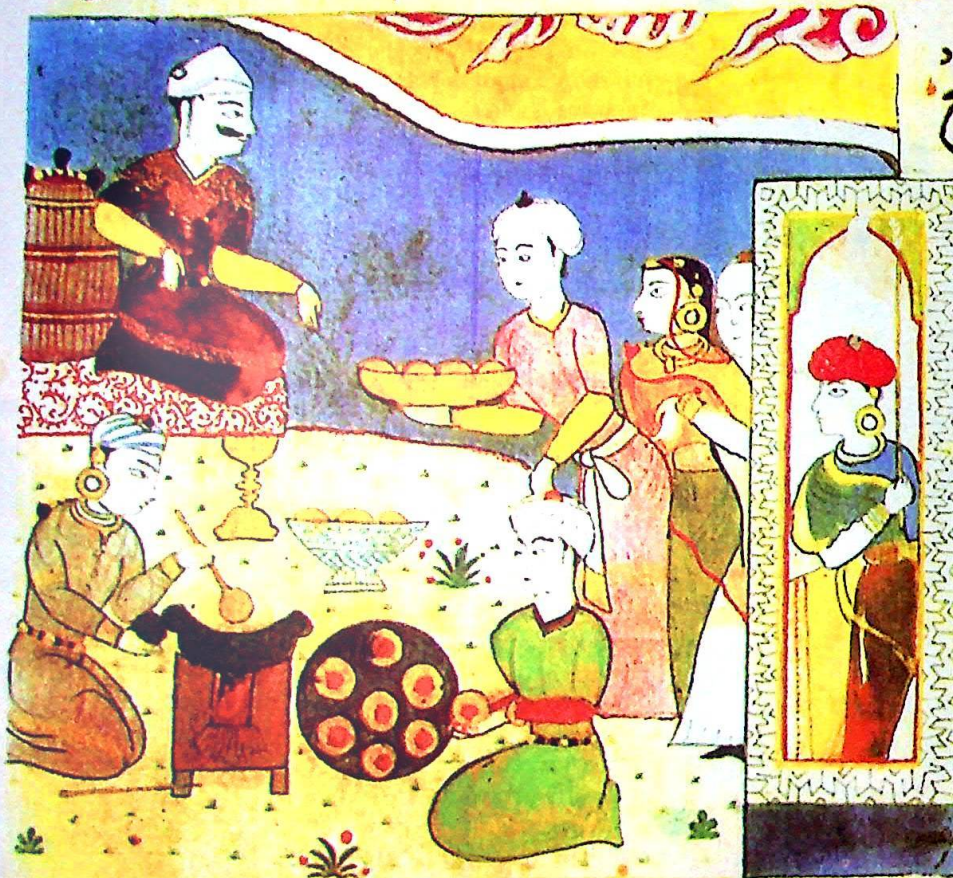


## ILLUSTRATIONS



# L&S

بُوشِ كَرْتِي وَ بَرِج، پُويي وَ آردِ بَرِج، سُونَفِ



نَفِ سُوخْتَه دَر تِيك، تِيك دَر مِيهِي سُوخْتَه، تِيك دَر نَوَر



The illustrations of MS B are almost identical in treatment of figures, drawing, composition, formulae for buildings and aspects of nature, coloration, furniture, minor appurtenances, and iconography with the paintings of MS B1 of the *Saundaryalaharī* in my edition of that work, which also comes from Gujarat.<sup>1</sup> They come at the end of the Early Western Indian style and show the intrusion of so-called "Rajput" elements. The three-quarters view of the human face, which prevails in the early Western Indian style, still persists, but the protruding farther eye has in many cases completely disappeared, while in many others the protrusion is very slight. In addition many faces are shown in full profile, as in Rajput painting. The halo is no longer used. The palette is fairly limited: henna, variations of violet including mauve and lavender, green, brown, yellow, two reds, two blues, cream. Solid color backgrounds are the rule. Trees and shrubbery are similar. Architectural elements, thrones, the representation of snow mountains as white rounded peaks, such scenes as Shiva in the *tāṇḍava* dance, are all alike in both manuscripts. Some of the paintings are almost identical, such as the introductory paintings, and the illustration of Mahimnastotra stanza 16 and the corresponding part of the *Saundaryalaharī* illustration to stanza 41. It could plausibly be assumed that the same artist illustrated both manuscripts. In dating MS B1 of the *Saundaryalaharī* I spoke for the period of the last quarter of the 16th century and first quarter of the 17th century. I think the later part of that half century is the more likely and I suggest, therefore, that this is the date of the Mahimnastotra illustrated manuscript as well.

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<sup>1</sup> W. Norman Brown, *The Saundaryalaharī or Flood of Beauty*. Harvard Oriental Series, vol. 43, 1958. See pp. 32, 159-249, with illustrations.



Figure 1

Introductory Painting. Folio 1 verso. Invocation to Gaṇeśa and Shiva. Against a henna background Gaṇeśa, the god who removes obstacles and should always be invoked at the beginning of any literary work, is shown in profile seated on a lotus. Two women flank him; the one on the left, possibly his wife, proffers a heaped up tray, probably containing flowers or possibly the sweets which he is reputed to relish, while the one on the right holds a fly whisk (*chauri*, *camara*). Standing before him are two small crowned male figures, one wearing a white costume, the other a red one, both with hands joined in a gesture of reverence. These are probably his sons. Above him running the length of the painting is a gold legend on a red background, reading: *om śrīgaṇeśāya namaḥ. om. namaḥ śivāya.* "Om. Reverence to the holy Gaṇeśa! Om. Reverence to Shiva!" The painting is closely similar to the introductory painting of the B1 manuscript of the *Saundaryalaharī* (see W. Norman Brown, *The Saundaryalaharī*, Harvard Oriental Series, volume 43, 1958, pp. 162, 163), which reads: *aiṃ. om namaḥ śrīgaṇeśāya. sakalatrāya. saputrāya.* "Aiṃ. Om reverence to the holy Gaṇeśa, with his wife (or wives) and sons!"

Figure 2

Folio 2 recto. Stanza 1. Shiva and worshipper. The setting is mountainous. White peaks rise against an azure sky, which furnishes the main background. At the right is a pavilion with a pale lavender or mauve interior, in which is Shiva, four-armed, mustached and bearded, sitting on a tiger skin, with his wife Pārvatī on his lap. Outside the pavilion and facing Shiva is a male figure, surprisingly enough shown larger than Shiva and in fact as large as the highest mountain peak. He is addressing Shiva and is certainly a worshipper; perhaps to the illustrator of this manuscript, who knew the legend of Puṣpadanta, he is a representation of that unfortunate *gandharva*, renowned in recent centuries as author of the poem.



Figure 1

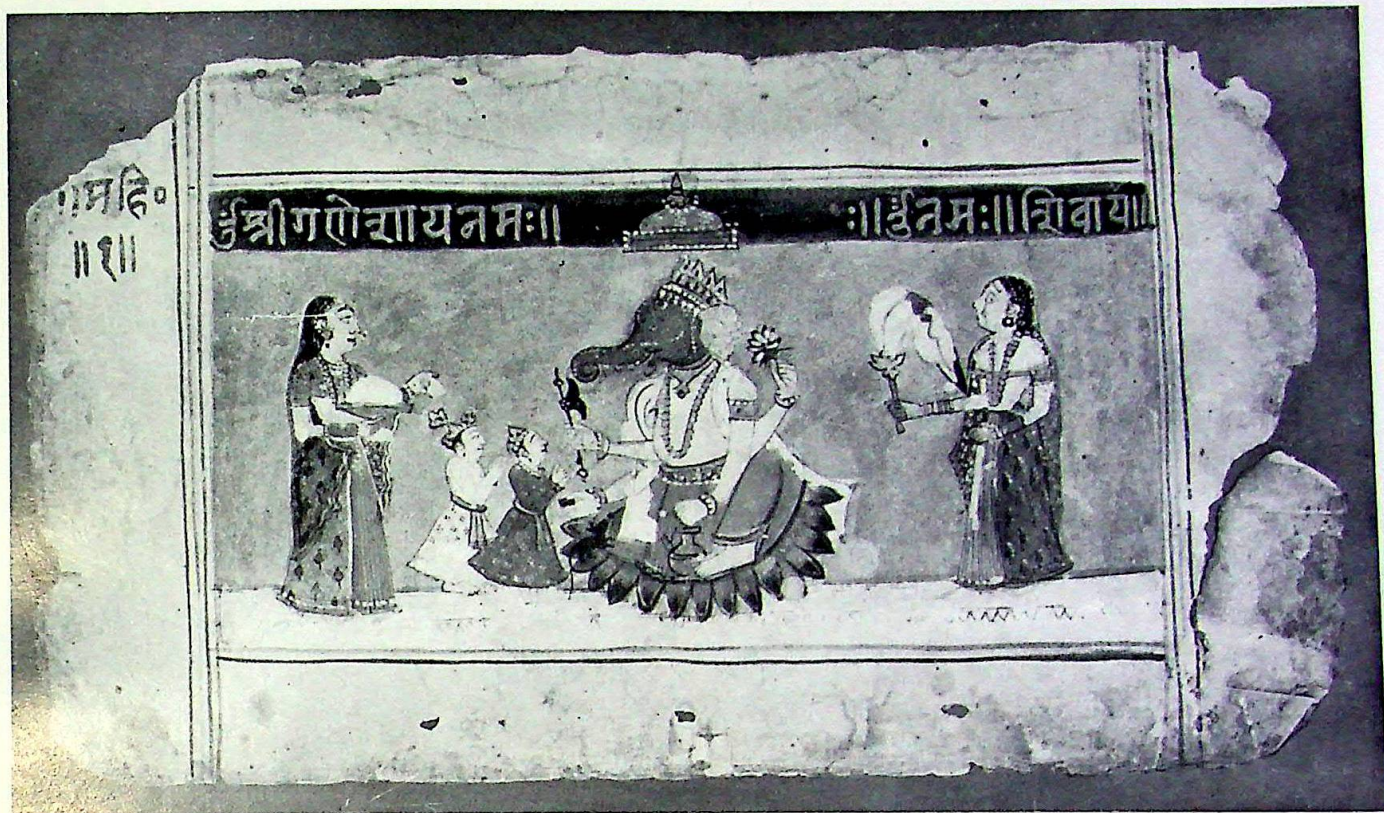


Figure 2





Figure 3

Folio 2 verso. Stanza 2. Shiva and worshipper. Shiva, white in color, this time with only two arms, snakes coiled about his neck and left arm, hair in a matted coil on top of his head, his trident stuck upright in the ground beside him with his drum fastened to it, is listening to a man who is addressing him and may again be meant for Puspadanta. Shiva is wearing his tiger skin. The scene is a mountain top, below which are shown the lower mountain ranges colored mauve and below them the foothills, which have a faint brownish tinge. The sky, which furnishes the main background, is a kind of washed out olive green. Three trees of different kinds fill in the composition.

Figure 4

Folio 3 recto. Stanza 3. Shiva and worshipper. In a mountainous place sits Shiva, four-armed, holding drum, flower, and rosary in three of his hands, while the fourth is in a gesture accompanying conversation. Facing him is a worshipper, who again may be meant for Puspadanta or at least the author of the poem, who, we may assume, is in the words of the text purifying his voice with praises of the god. In the upper righthand corner is a small crowned male with a manuscript before him, probably the god Brhaspati, mentioned in the text, whose utterances, divine though they are, arouse no wonder in Shiva. A small shrine crowns a hill at the lower right. The background is henna except in the upper right corner, where it is sky blue.



Figure 3



Figure 4





Figure 5

Folio 3 verso. Stanza 4. The three manifestations of the supreme Shiva. He is triply divided into three bodies differentiated according to the three guṇas, that is, according to sattva, rajas, and tamas. These are respectively embodied in the gods Brahmā, Vishnu, and Hara (one of the aspects of Shiva). Vishnu, indigo-colored, sits at the left on a throne, which seems to be upheld by his vehicle, the celestial man-bird Garuḍa, and appears to be floating through the sky. Vishnu holds his usual attributes in his four hands—mace, discus, conch, and lotus. Facing him, also on a throne which rests upon a cluster of mountain peaks, is Hara shown as Shiva usually is, that is, white, four-armed, holding trident, drum, and rosary, while the fourth hand is upraised. He has a snake around his neck, and his vehicle, the bull Nandin, is on the ground below him, his head tilted up as he gazes with lively interest at the god Brahmā. This latter deity sits on a lotus, between Vishnu and Hara, white, four-headed and four-armed, and seems to be speaking, while before him is his vehicle, a haṃsa. The background is a pale olive green.

Figure 6

Folio 4 recto. Stanza 5. Shiva and worshipper. The painting has no reference to the celebrated stanza countering skepticism which it accompanies. Shiva, this time with his hair uncoiled and flying loose, sits on a mountain, while before him are his bull Nandin, gazing at him attentively, and a human figure, apparently speaking, possibly meant to be the author of the ode. A couple of small shrines crown the mountain in the upper right-hand corner. Trees are scattered around. The background is mauve.



Figure 5

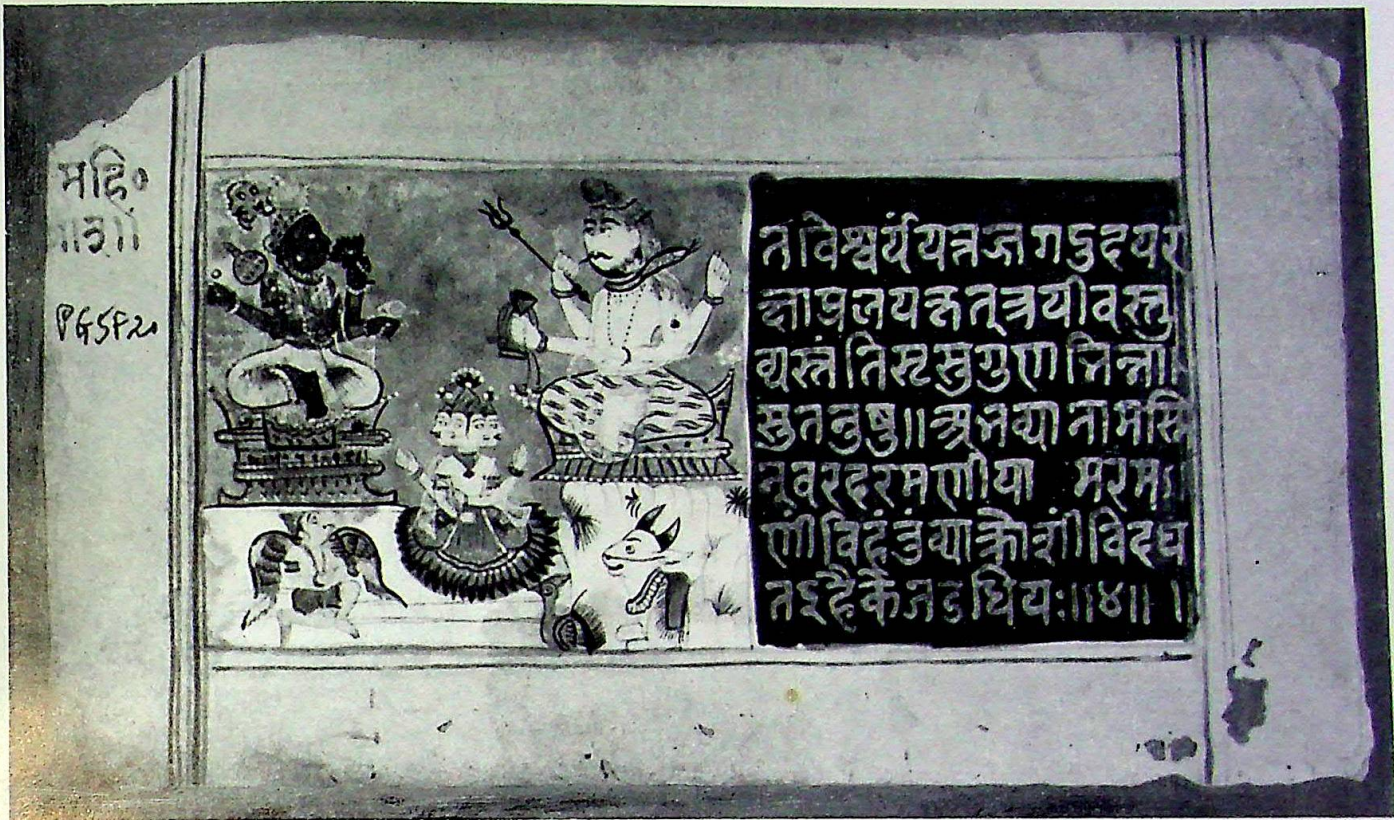


Figure 6

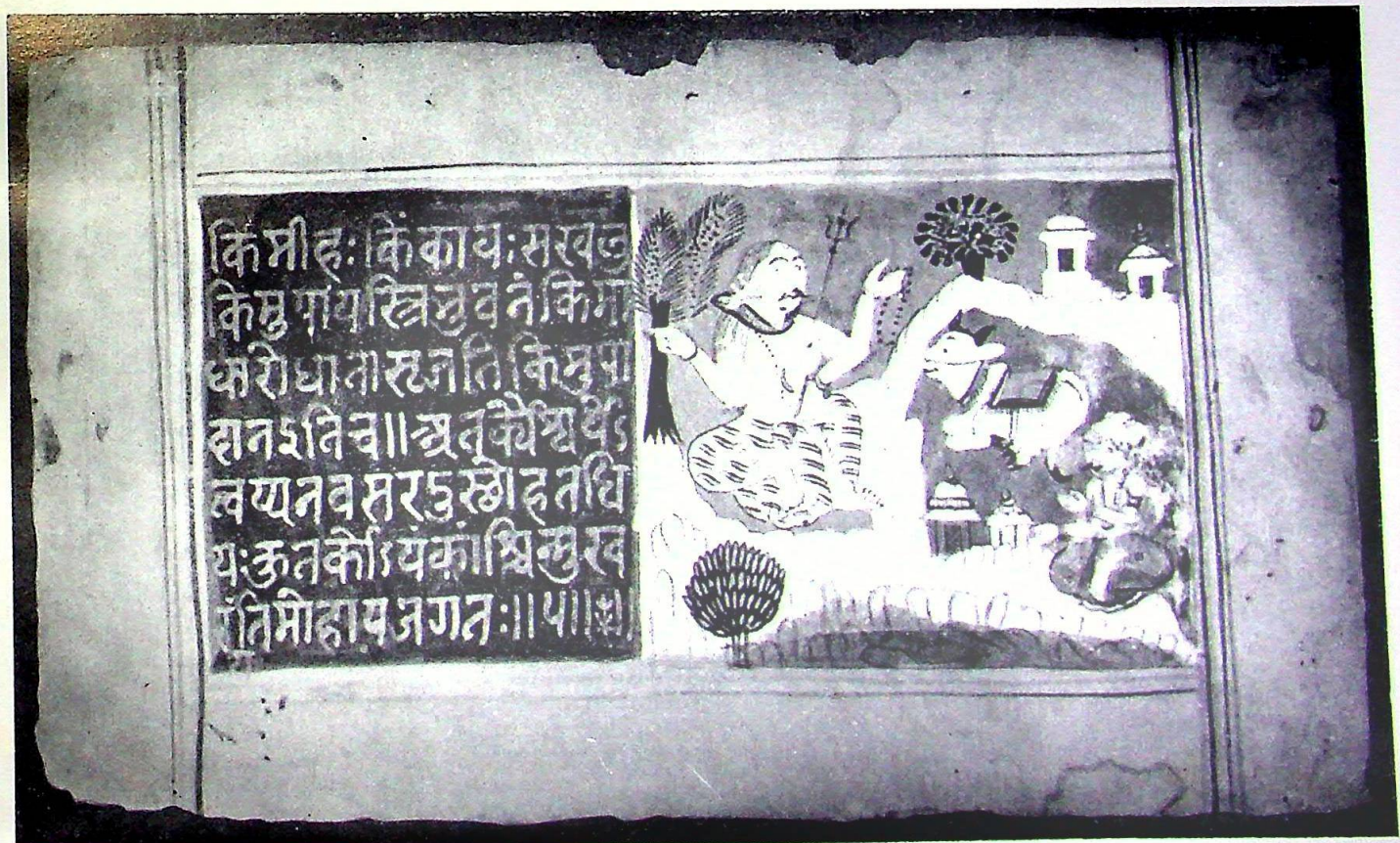




Figure 7

Folio 4 verso. Stanza 6. Shiva instructing a worshipper. The only pertinence which the painting has to the text seems to lie in the fact that Shiva is instructing his worshipper. Nandin sits below Shiva, with his neck twisted back and up, the better to grasp the content of Shiva's words. The worshipper has his hands outstretched before him with the palms curved upward as though to receive alms, though the two hands do not touch as is usual in that gesture. Shiva's hair coil sticks out horizontally to his head at a rakish angle. The background is a pale yellow behind Shiva and the worshipper and a blue behind Nandin. As usual, there are snowy high mountains, bare mauve mountains of medium height, and various trees to fill in the composition.

Figure 8

Folio 5 recto. Stanza 7. Shiva instructing a worshipper. Again the relevance to the text seems to lie only in the fact that Shiva is imparting knowledge to his worshipper, who kneels before him with his hands held out palm upward and curved in the alms-receiving gesture (*añjali*), this time with the hands meeting. The burden of the text is that Shiva is the goal of all faiths. The background is mauve.



Figure 7

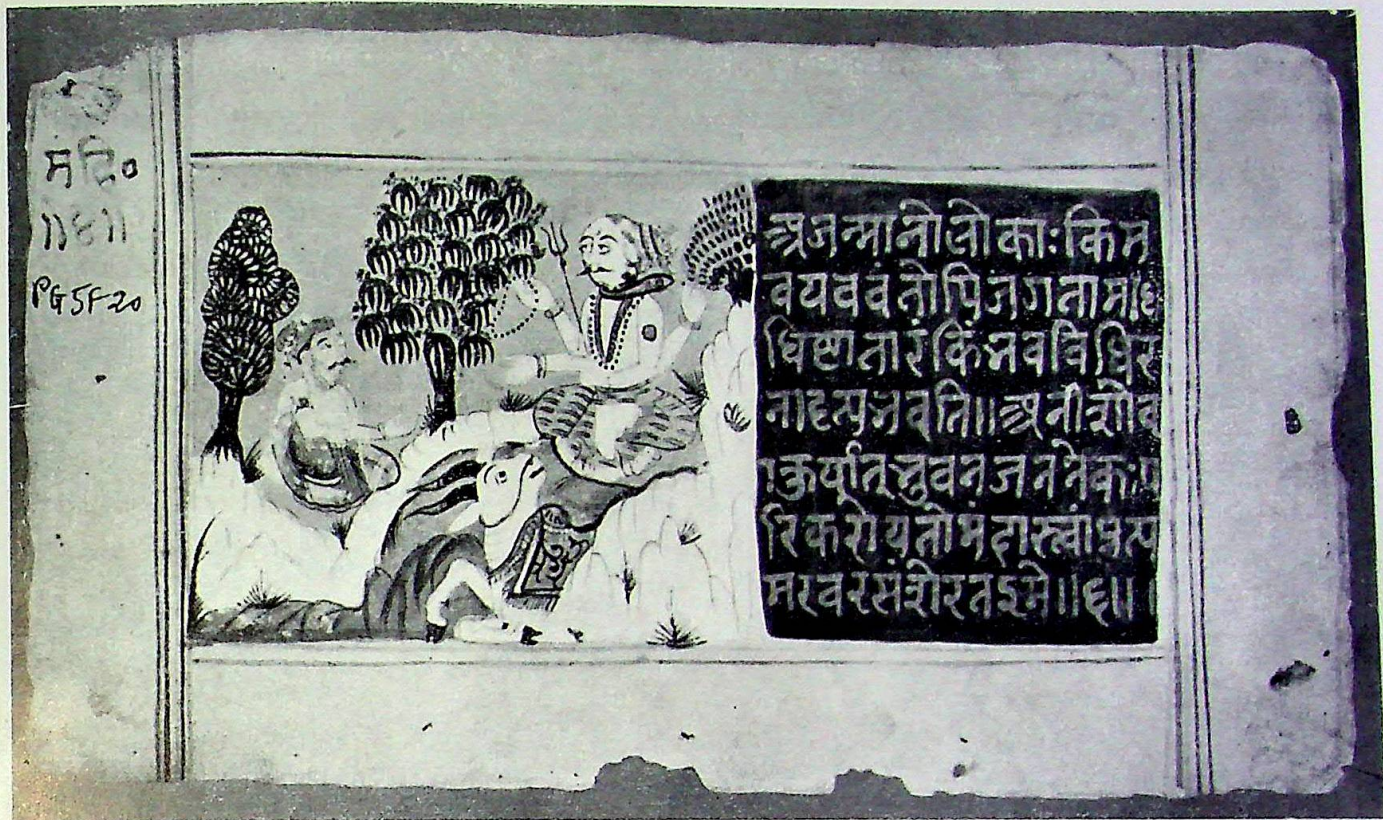


Figure 8





Figure 9

Folio 5 verso. Stanza 8. Shiva's paraphernalia. The text enumerates Shiva's personal possessions and all of them are visible in the illustration—a bull, a skull-capped club (in his lower left hand), an axe (in his upper left hand), a tiger's skin complete with head, ashes, serpents, and a skull (on top of his hair coil). Nandin is listening attentively, as is also the human worshipper, who is shown with hands extended to receive alms. The background is brown, and the scenery contains the familiar snowy peaks and the bare ranges of middle height, but this time only faintly tinged.

Figure 10

Folio 6 recto. Stanza 9. Shiva and interlocutor. Shiva seems to be continuing his instruction in response to questions of his worshipper. Nandin is not shown, but the trident is present—it was absent in the preceding illustration, not having been mentioned in the text. The white snow peaks and the purple or lavender (or mauve) middle ranges are shown, while some shrubs and two trees are added. One of the latter, being used to balance the composition is shown in a horizontal position as though flying through the air. The background is the uncolored paper of the manuscript.



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Figure 9



Figure 10





Figure 11

Folio 6 verso. Stanza 10. Brahmā and Vishnu endeavor to measure the Shiva linga. The stanza records the unsuccessful attempt of the great gods Viriñca (Brahmā) and Hari (Vishnu) to measure the Shiva linga. Brahmā goes upward and Vishnu goes downward, but neither can reach the end. But because of their devotion Shiva revealed himself to them in his full form of a flaming linga. The background is the heavenly ocean, shown as white and filled with fish. Against it rises the linga, greenish brown in color rather than as the burst of flame mentioned in the text. Its base is the stone yoni familiar in the temple representations of the linga. At the upper left is Brahmā, a palely tinted white figure, and at the lower left is Vishnu, colored his customary dark blue.

Figure 12

Folio 7 recto. Stanza 11. Rāvaṇa in his pride. The text records the devotion of the demon Rāvaṇa, who offered nine of his ten heads to Shiva and thereby became ruler of the three worlds. He is seated in magnificence and pride, handsomely apparelled in a brown brocaded robe, on a mighty throne, pale yellowish in color, which is possibly meant to be of marble with pietra dura inlay or of wood enamelled and ornamented in the style practised in Gujarat. All his ten heads and twenty hands are shown. A male attendant in an amethyst-colored gown stands before him holding out a tray heaped with flowers and another in blue is behind him with a fly whisk made of peacock's tail feathers. The background is the uncolored paper of the manuscript.



Figure 11



Figure 12





Figure 13

Folio 7 recto. Stanza 12. Rāvaṇa's humiliation. The text continues with the familiar story of Rāvaṇa, who in his overweening pride thought to topple his lord and benefactor Shiva, and putting himself underneath Mount Kailāsa where Shiva dwells with his wife Pārvatī shook it. Pārvatī in terror threw herself into Shiva's arms, but he idly pressed his great toe down and sent Rāvaṇa plunging to the underworld; even there he could find no resting place. Shiva and Pārvatī are shown on Mount Kailāsa, seated on their throne, which is like Rāvaṇa's in the preceding illustration. Underneath Kailāsa is Rāvaṇa exerting his full strength to move it. Shiva has extended his left foot with toe pointing downward and Rāvaṇa is about to fall. The background is colored henna. From each corner of Mount Kailāsa a tree protrudes into space.

Figure 14

Folio 8 recto. Stanza 13. Bāṇa in his glory. The stanza tells of the asura (demon) Bāṇa, who, through devotion to Shiva, reduced the power of the god Sutrāman (Indra or Vishnu) and won the three worlds as his own. Against a sky blue background Bāṇa, four-armed and decked out like a Muslim potentate, wearing a cream-colored brocaded robe, is seated on his throne, which is less elaborate than the thrones in the two preceding illustrations and looks like nothing more than a wooden or marble seat or bench with a carpet or decorated cloth over it. Before him is a seated courtier dressed in dull purple, and behind the latter stands an attendant carrying a mace.



Figure 13



Figure 14





Figure 15

Folio 8 verso. Stanza 14. Shiva drinking the halāhala poison. When the gods and demons churned the ocean one of the things which was produced was the deadly halāhala poison, which would have asphyxiated both classes of beings. But Shiva rescued them by gulping the poison down and suffered no ill effect except that his throat was stained blue, whence comes one of his common epithets *Nīlakaṇṭha* (he with a blue throat). The illustration shows him seated amid the Himalayan snows but with no visible discoloration of his throat—it would be behind the serpent coiled around his neck. The cup, however, which contained the poison appears before him suspended in midair between an overhanging tree and a mountain peak as though weightless. Whether Shiva is throwing the cup away or reaching out to take it is impossible to say. The coloration is the usual—blue sky, white snow peaks, mauve or lavender middle ranges and yellow-brown foothills.

Figure 16

Folio 9 recto. Stanza 15. The burning of Kāma's body. The god Kāma, lord of love, once shot one of his irresistible flower-tipped arrows at Shiva, who was in a snowy Himalayan retreat engaged in meditation. Nearby was Pārvatī, daughter of the Himālaya, who was practising asceticism to win Shiva as husband, but was balked by his absorption in meditation and had summoned Kāma to her aid. When Shiva felt Kāma's arrow he was enraged and in his wrath flashed lightning from the third eye in the middle of his forehead, and this consumed Kāma's body. But Kāma, being a god and immortal, did not die, though his body was consumed; hence he is known as *Ananga* "the Bodiless". Though Kāma was thus defeated, his arrow was effective and Shiva and Pārvatī were wed. In the illustration Shiva is seated in the center, with his head sharply turned toward the right side of the painting, while the lightning flash streaks toward Kāma in the lower corner faintly visible. At the left stands Pārvatī, showing no visible distress at Kāma's misfortune, not even looking toward him, but holding out a flower to Shiva, whom now at last she can hope to win. The sky background is a washed out olive green.



Figure 15



Figure 16





Figure 17

Folio 9 verso. Stanza 16. Shiva as Natarāja. This well known myth is vividly described in the text and illustrated in the painting. As the god stamped his foot, the earth, shown in blue, is imperiled. In the blue empyrean the constellations are scattered by his flailing arms. His wild-flying hair beats the curving sides of the sky. Behind him he whirls the skin of Gajāśura, an elephant demon, not mentioned in the text, which he long ago slew. His ankle bells are jangling and the very serpents coiled around his neck and arms sway in the rhythm and excitement of the god's frenzy. Behind him the blue bands of sky and earth and the white band of the snow range where he lives set off the whiteness of his body and the mottled orange of the tiger skin in which he is clothed.

Figure 18

Folio 10 recto. Stanza 17. Shiva in his snowy home. The text in describing Shiva's greatness refers to his feat of catching the heavenly Ganges in his hair when it descended to earth and would otherwise have overwhelmed and destroyed all life. So great is the heavenly Ganges that the earth surrounded by it seems only an island girdled by the ocean, yet Shiva holds it all in his hair. The painting seems to make no effort to illustrate the stanza, but merely shows Shiva seated alone in his home in the Himalayas, which rise in the blue sky, while at the bottom of the scene they give place to the bare mauve middle height ranges.



Figure 17

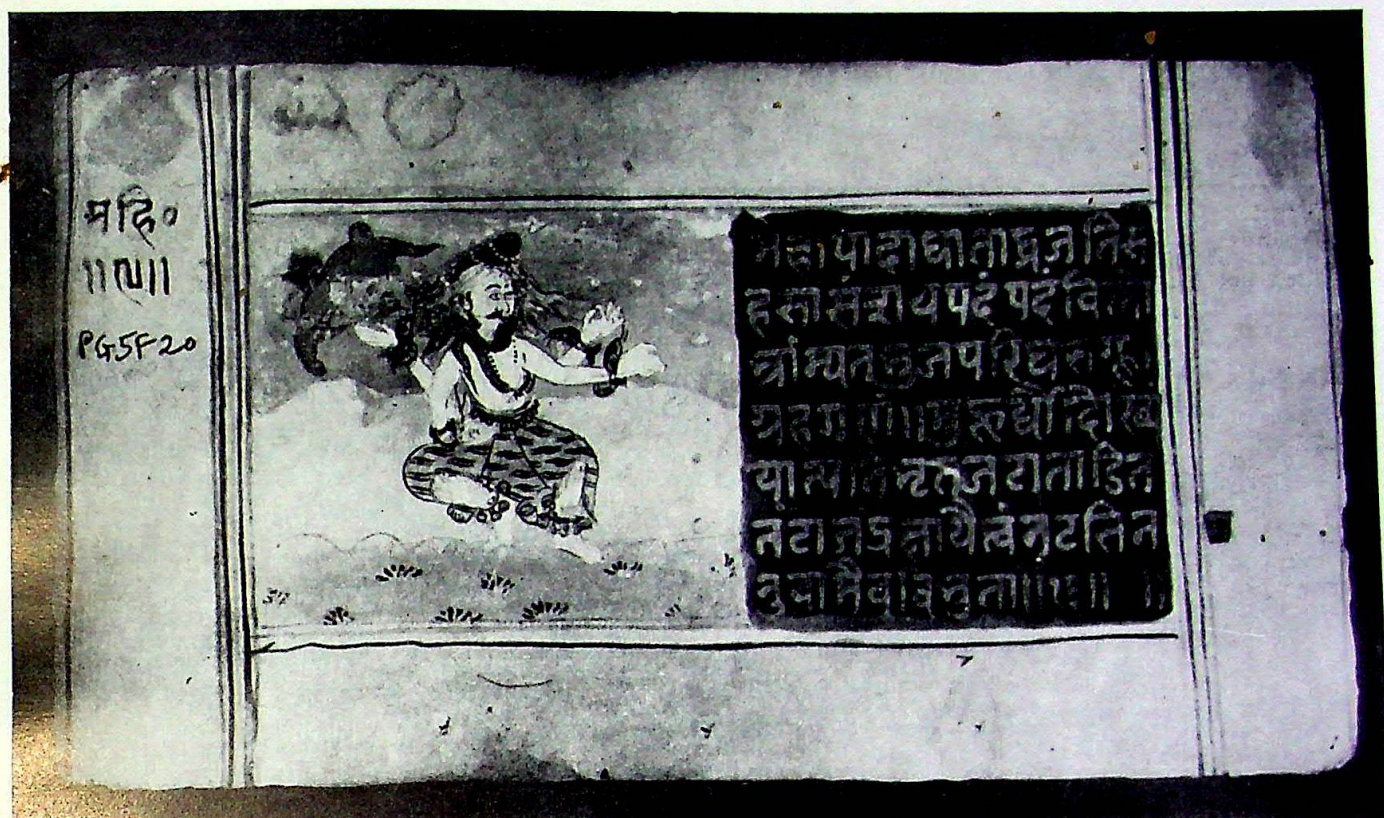


Figure 18





Figure 19

Folio 10 verso. Stanza 18. Shiva in his war chariot. The text refers to the chariot in which Shiva went to destroy the three cities of the asuras (demons), which were built of gold, silver, and iron and were situated in the sky. This vehicle had the moon as its right wheel, shown here in white, and the sun as its left wheel, shown in gold. The driver is the four-headed god Brahmā. In two of his hands Shiva holds a bow with arrow drawn to its head, and one of his other hands is raised in a threatening gesture as though to hurl a weapon. The bow is, surprisingly, made of flowers and reminds one of the love god Kāma's flower bow, while the chariot is drawn by two gaily prancing white oxen of no military bearing. The background is vermillion, as befits a warlike scene. Of course, the text informs us, Shiva did not need all this bombast to destroy the three cities, which were no more than grass to him. It was only a show put on in sport.

Figure 20

Folio 11 recto. Stanza 19. Garuḍa worshipping Vishnu. It seems that the artist has mistaken the subject he was to depict here. The stanza records that it was Vishnu's custom to worship Shiva daily with an offering of a thousand lotuses. Once he was one lotus short, and he therefore plucked out one of his lotus-shaped eyes for a substitute. In consequence of this extraordinary devotion the eye became his discus, so deadly in battle. The painting, however, has no reference to this story, but merely shows Vishnu attended by Garuḍa, his vehicle. Vishnu, indigo-colored, sits on a high-backed cream-colored throne (cf. Figs. 5, 12, 13, 28), decorated with flowers, its base banded in henna. In his lower hands he holds mace and conch, in his upper hands discus and lotus—his usual attributes. Before him stands the man-bird Garuḍa, with white body, green wings, and red loin cloth. All this is set against a background of mauve sky and white floor.



Figure 19



Figure 20





Figure 21

Folio 11 verso. Stanza 20. Shiva in his snowy home. The illustration has no special relevance to the text, which speaks of Shiva as the one who brings fulfilment to all rites and thus justifies folk in putting their faith in the scripture (*śruti*) on which the rites are based. Shiva sits in a familiar pose against a mauve sky, himself surrounded by snow peaks, below which are the yellowish foothills. At the left is a curious looking tree formed of a whorl of black dabs of paint against a green ground.

Figure 22

Folio 12 recto. Stanza 21. Dakṣa's sacrifice. The *prajāpati* Dakṣa, father of Shiva's wife Satī, desiring a son, instituted an elaborate sacrifice with the sages as supervisors and the gods as the officiating priests. But he did not invite Shiva, thinking him unworthy on account of his unkempt appearance and questionable associates and practices (cf. Fig. 25), and especially on account of a discourtesy which Shiva had once shown him. Shiva, offended, created a monstrous being called *Virabhadra* to destroy the sacrifice, which he could do quite easily in spite of the expert personnel supervising and performing it. The sacrifice is shown in a courtyard flanked by houses. The fire is in the center of the scene and various appurtenances of the sacrifice are scattered about, such as bowls, ladles, a water pitcher. Dakṣa is possibly the figure seated above the sacrifice at the right. The other male figures are the officiants, probably the gods but attired like Brahman priests with the upper part of the body bare. In each of the houses is a female watching, that at the left possibly being meant to represent Satī, who died of mortification at the slight put upon her husband and was afterwards reborn as *Pārvatī* and became Shiva's wife. Overhead center is a large purplish object, looking a bit like a deflating balloon, the significance of which I do not know.



Figure 21



Figure 22





Figure 23

Folio 12 verso. Stanza 22. Brahmā's incest punished. The god Brahmā, the Creator, filled with incestuous passion for his daughter Sarasvatī, approached her. She fled from him in the form of a doe, whereupon he took the form of a stag and pursued her. Shiva, scandalized at such disgraceful conduct, drew his bow to stop Brahmā, who fled to the sky. There he is to this day, afraid to move. Shiva is kneeling with bow drawn. Over the hills above Shiva is the fleeing doe, while the stag is bounding after her. The sky and background for the stag and doe are pale olive green. There are white snow peaks at the top of the painting, then come the mauve middle height bare mountains, and then low white peaks, which should perhaps have been more correctly colored pale yellow to represent the foothills, as in many previous scenes.

Figure 24

Folio 13 recto. Stanza 23. Shiva in his androgynous form (*ardhanārīśvara*). In this form male and female are blended, the righthand side of the body being Shiva, who is white, and the lefthand side being Pārvatī, who is tinted a pale yellow. Each half has the hair, costume, and accessories of its component deity. The background is the natural color of the paper manuscript, the higher mountains are mauve running to violet, the lower ones white, as in the preceding illustration, perhaps so colored by error of the artist. In the upper right corner is the golden sun, whose projecting rays are represented in a way to give him the appearance of a bearded beatnik. At the left is a female attendant, holding out a fan shaped like a battle-axe and common in modern India. She may possibly represent the unsophisticated young women mentioned in the text who cannot be reproached for looking upon Shiva as erotic, when even Pārvatī, who witnessed Shiva's destruction of Kāma's body (see Fig. 16), erroneously considers her husband uxorious just because she shares his androgynous form.



Figure 23

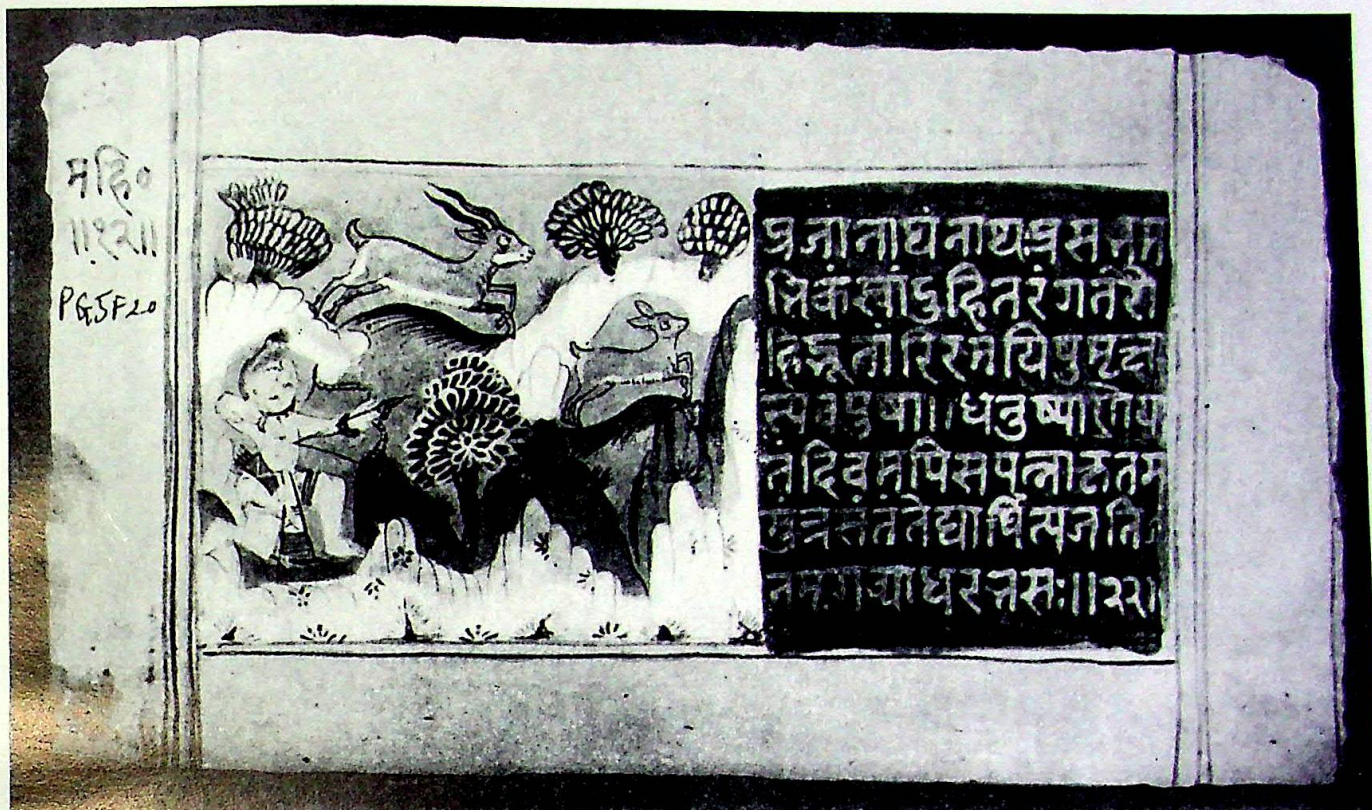


Figure 24

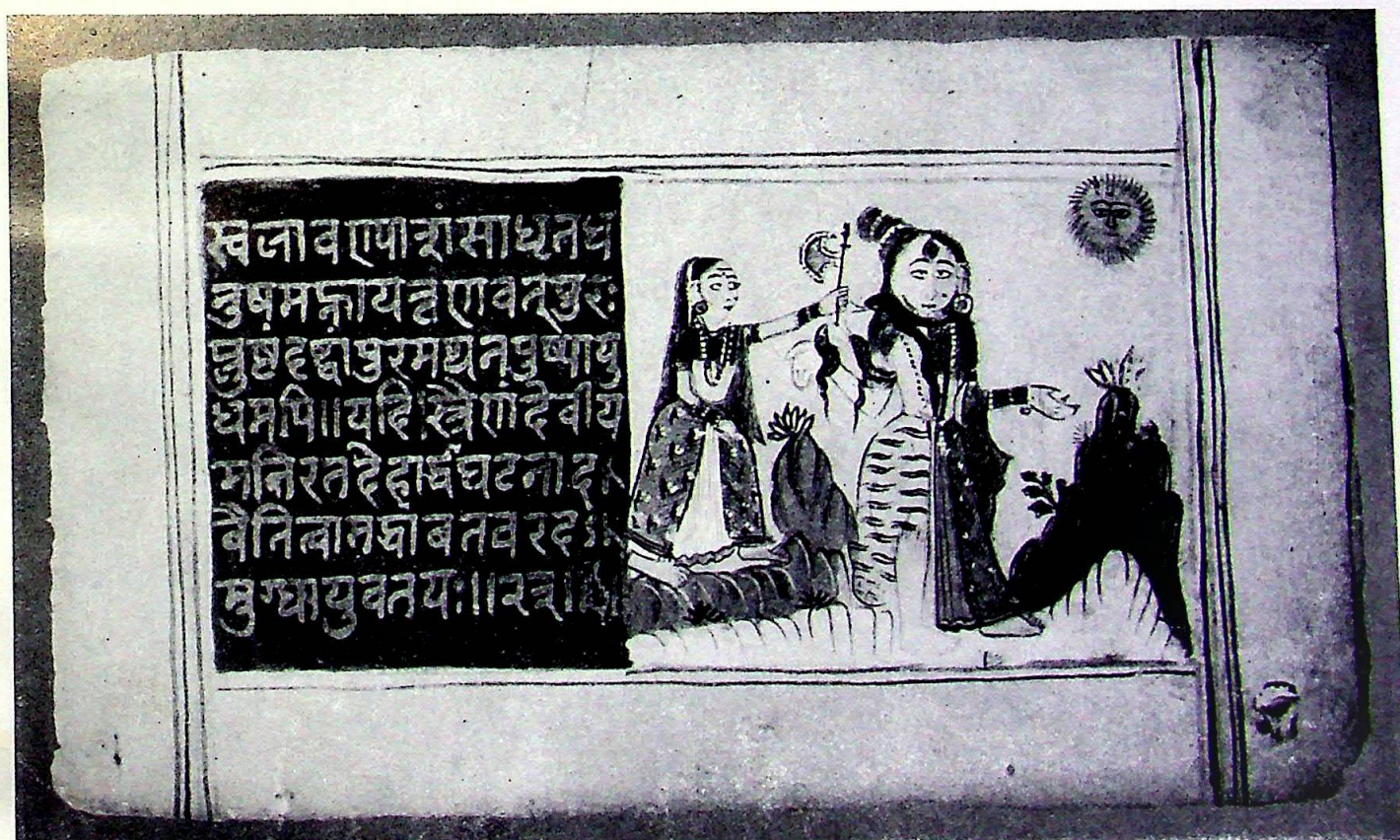




Figure 25

Folio 13 verso. Stanza 24. Shiva's unsavoury habits and company. Shiva, says the text, is notorious for living in burning grounds, consorting with Piśācas (flesh-eating demons), smearing his body with ashes from funeral pyres, wearing a garland of human skulls, and being altogether inauspicious in these repulsive habits. Nevertheless he is the supreme author of all that is auspicious. Here Shiva rides upon his bull Nandin, is accoutred as the text describes, and is accompanied by three Piśācas with protruding tongue or teeth. The background has a faintly bluish tint. The two upper Piśācas are light blue in color; the one at the left wears a henna-colored loin cloth, the one at the right a red loin cloth. The Piśāca at the bottom is colored dark blue and wears a yellow brown loin cloth. The lower part of Nandin's body is of this same color; the cloth on his back is violet with a flower decoration.

Figure 26

Folio 14 recto. Stanza 25. Ascetics meditating upon Shiva. The text speaks of Shiva as the object of ascetics' meditation, which they practise with the aid of yoga techniques. When they perceive him, they experience supreme joy, their body hair erect, their eyes flooded with tears of happiness. The illustration shows two such ascetics, each seated on an antelope (black buck) skin, which is believed to assist mystical practices. Before them Shiva has appeared, seated on a tiger skin, which has even greater mystic power than an antelope skin. Thus they have won the vision of their deity, the supreme inexpressible principle, and they are, in the words of the text, as though immersed in a pool of nectar. The background for the upper ascetic is pale olive green, that for the lower one pale yellow slightly tinted with brown, that for Shiva mauve.



Figure 25



Figure 26

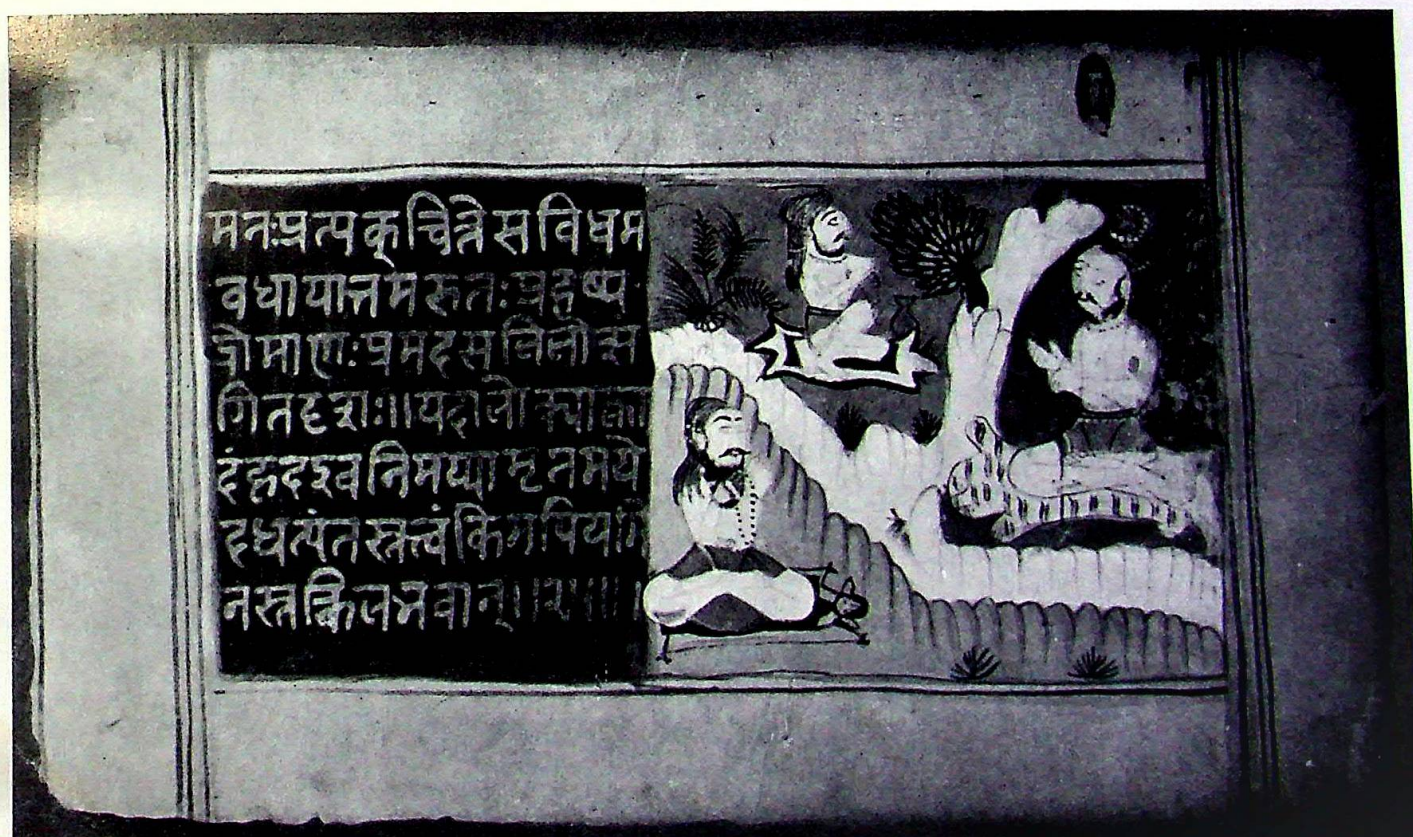




Figure 27

Folio 14 verso. Stanza 26. Shiva and worshipper. The stanza speaks of Shiva as not only all that sages have called him—sun, moon, wind, fire, water, space, earth, ātman—but all else as well. Not trying to get all this into a painting, the artist has shown Shiva seated with a worshipper before him, perhaps meant to be the author of the ode, both figures delicately drawn, with close attention to all details of attributes and costume. The sky is colored violet; the mountains, as usual, white, mauve, and pale yellow tinted with faint brown.

Figure 28

Folio 15 recto. Stanza 27. Om̐ as constituting Shiva. The stanza says that the mystic syllable Om̐, which in its three elements (a, u, m) includes the three Vedas, the three states of consciousness, the three gods (Brahmā, Vishnu, Rudra), and also that fourth indescribable state which transcends differentiation, thus describes and constitutes Shiva, both in his parts and in the indescribable undifferentiated whole. All this, which is incapable of representation, the artist symbolizes with a deeply emotional painting of Shiva, seated on a throne, set against a faintly lavender sky, flanked by trees, situated in a Himalayan fastness.



Figure 27



Figure 28

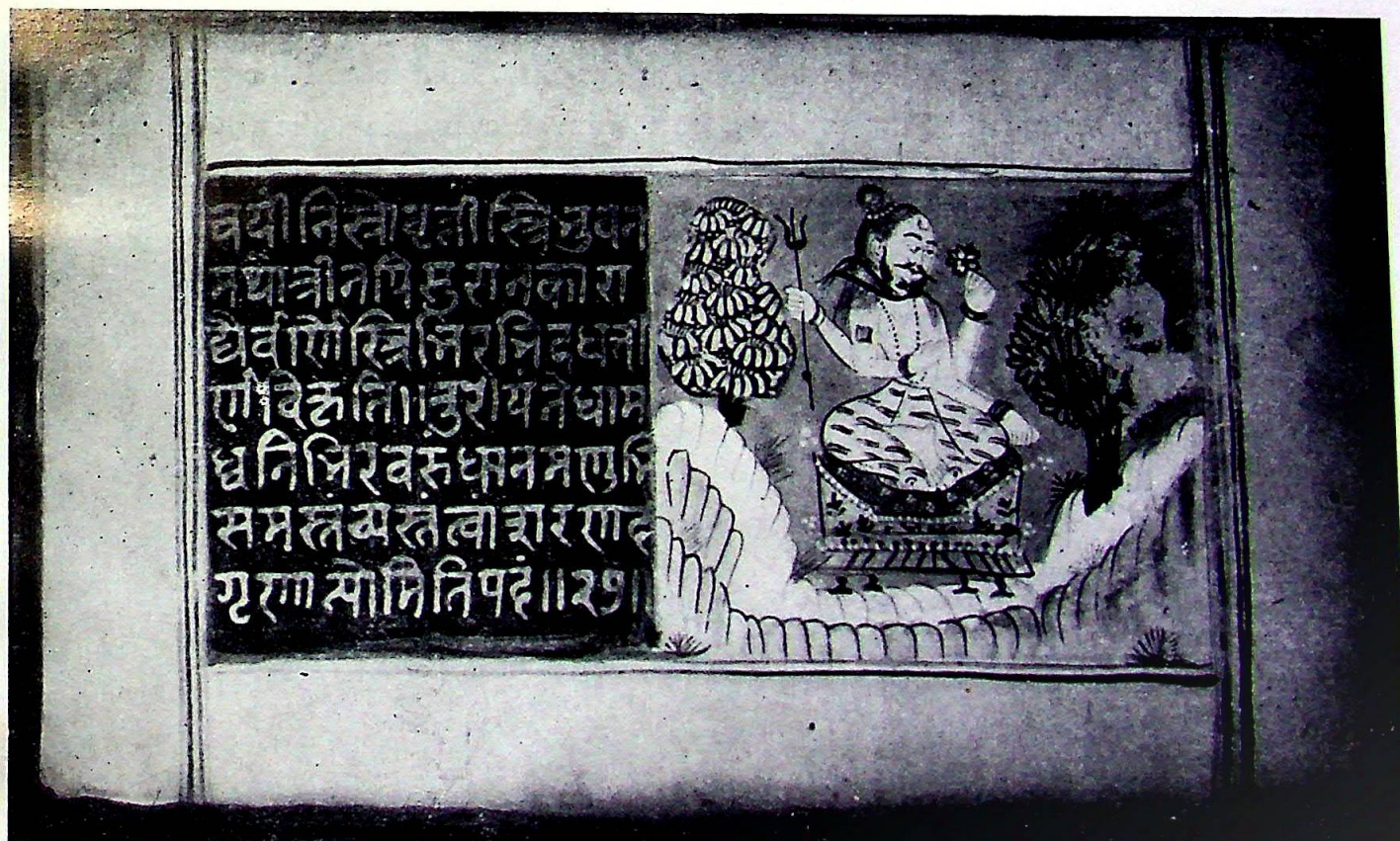




Figure 29

Folio 15 verso. Stanza 28. Scripture resides in an octad of Shiva's names. Shiva is all that is connoted by eight names which he bears, says the poet, and in them severally resides the holy Scripture. To that octad of names, to Shiva whom they embody, he offers his worship. Shiva is shown in familiar guise, very much as in Fig. 27, with a worshipper before him, doubtless meant to be the poet. The sky this time is a turquoise blue.

Figure 30

Folio 16 recto. Stanza 29. Shiva as the synthesis of all opposites. Reverence, the poet exclaims, be to Shiva as the nearest and the farthest, as the most minute and the greatest, as the eldest and the most youthful! Reverence be to him as everything, the whole, being this universe! Here again, with minor variations, is a familiar representation of Shiva and worshipper. In this one Shiva's bull appears again, as usual listening raptly to Shiva's utterances. The background is henna.



Figure 29



Figure 30

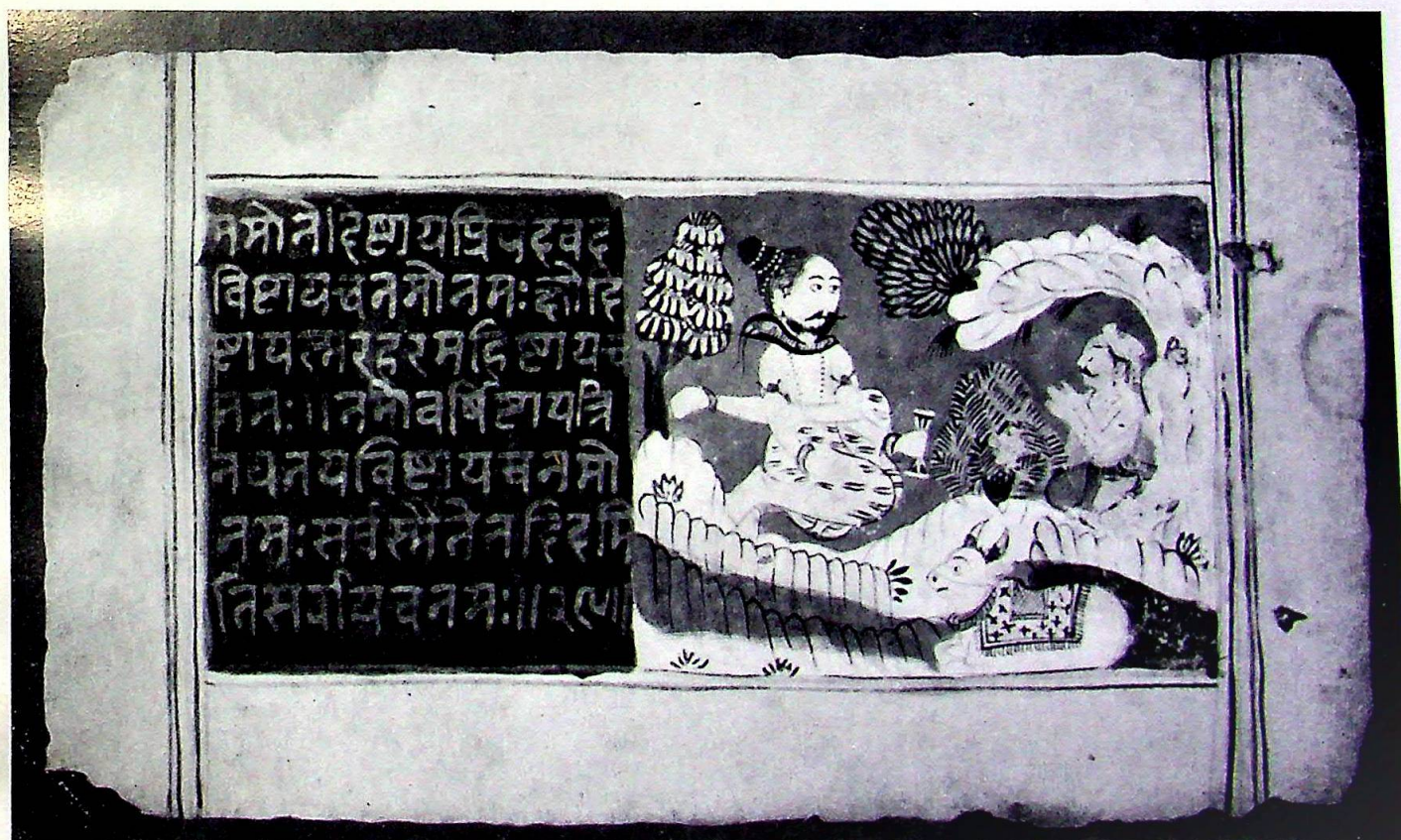




Figure 31

Folio 16 verso. Stanza 30. Shiva as embodying the three guṇas. Again the poet expresses reverence to Shiva, this time as embodying the three guṇas or qualities that permeate the universe. These are rajas (passion) as the guṇa of Bhava or Brahmā the Creator, tamas (darkness) as the guṇa of Hara the Destroyer, sattva as the guṇa of Mṛda (the compassionate) or Vishnu. Transcending all three is Shiva in his supreme abode—reverence be to him! The painting is a variant on the theme of Shiva and devotee. They sit on a snowy mountain top, with Shiva instructing the devotee. This time the god is without his coil of matted hair. The background is henna.

Figure 32

Folio 17 recto. Stanza 31. The poet offers his ode to Shiva. This is the final stanza of the poem as presented in this edition, though the B manuscript with its illustrations adds five other stanzas, all of which for reasons given above should be considered spurious. In stanza 31 the poet, fully conscious of his own deficiencies, nevertheless presents his ode to Shiva, a flower offering of words, and justifies his presumption in doing so on the ground of his devotion. Shiva is seated on an elaborate throne with a parasol canopy above him (cf. Figs. 1, 33). Facing him is the poet, reciting his work, the traditional method of communication in India rather than by submission in written form, though the latter appears in Fig. 34. Shiva's hair is hanging free instead of being heaped on top of his head. The background is white with a very faint yellowish tint, producing a cream color.



Figure 31



Figure 32

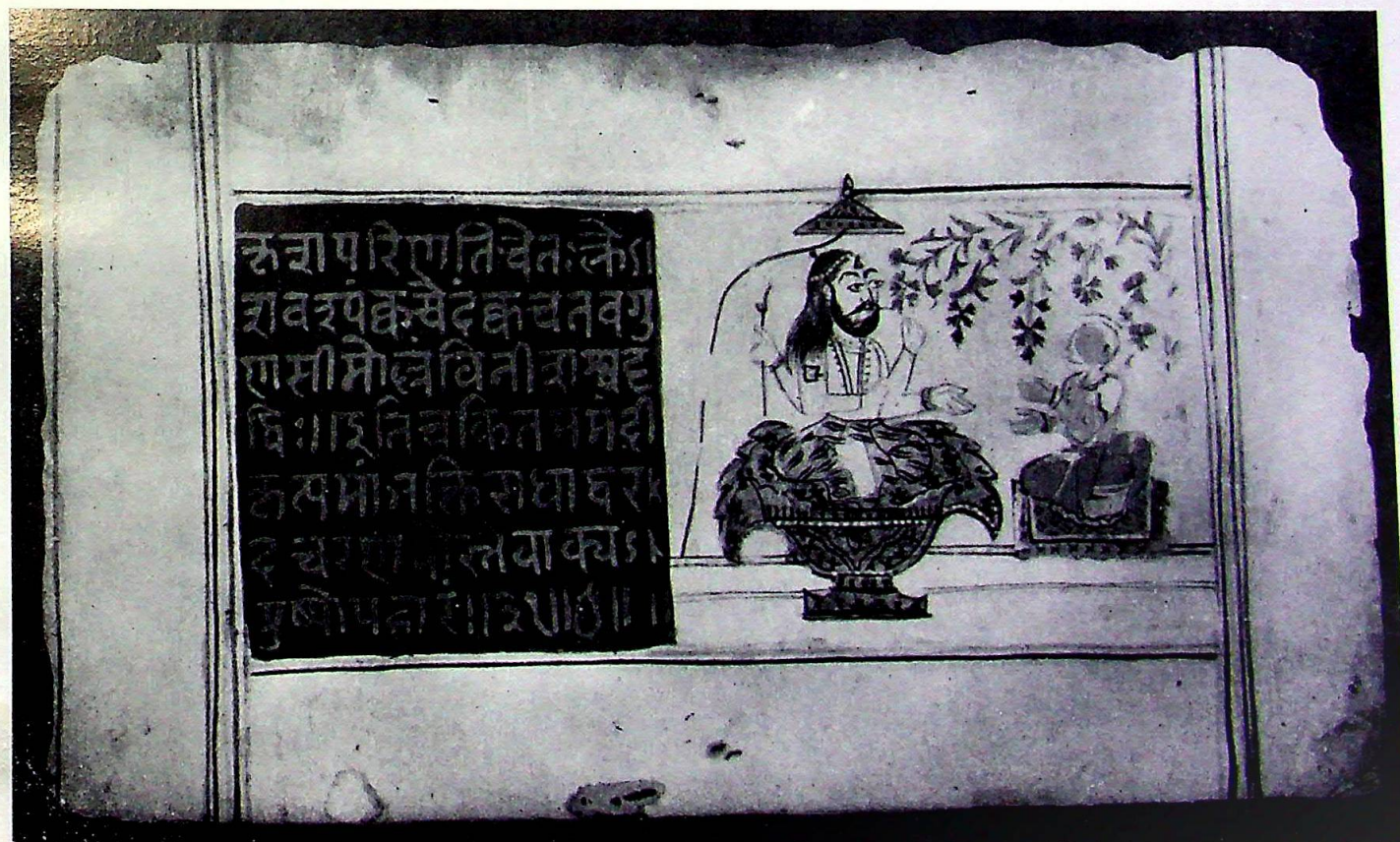




Figure 33

Folio 17 verso. Stanza Appendix 1. Shiva and devotees. With this begin the five spurious stanzas which are included in the B manuscript. In none of the illustrations to these stanzas do any mountains appear. In this painting the background is henna. Shiva sits on a throne with parasol canopy as in Figs. 1, 32. The devotee extends his cupped hand in the alms-receiving gesture.

Figure 34

Folio 18 recto. Stanza Appendix 2. Puṣpadanta composing and presenting the Mahimna-stotra to Shiva. The god is seated on a throne inside a shrine, outside which Puṣpadanta is squatting on a carpet, holding a writing board with his right hand, while he writes with the left hand. Between him and Shiva is a pile of finished manuscript folios. Shiva's background is henna, Puṣpadanta's mauve.



Figure 33



Figure 34





Figure 35

Folio 18 verso. Stanza Appendix 3. Shiva and a reciter of the ode. Whoever recites this ode daily, says the text, with supreme devotion, his heart purified, wins equality with Rudra (a form of Shiva) in Shiva's world. The god is seated in a shrine with a female attendant standing behind him waving a fan. Before him, under a slender flowering shrub, sits a man reciting the Mahimnastotra, thereby, if we may believe the text, winning limitless wealth, gaining offspring, and experiencing fullness of fame. The background is sky blue.

Figure 36

Folio 19 recto. Stanza Appendix 4. Shiva is supreme. The illustration is another variant of the god and devotee motif. This time, however, the worshipper is a woman, as is also the worshipper in the next illustration and in that to the colophon. Does this fact mean that the patron of the manuscript was a woman too? The god, as often in other illustrations, is seated on a throne, while the woman is presenting him with a flower. The background is the untinted paper of the manuscript.



Figure 35



Figure 36





Figure 37

Folio 19 verso. Stanza Appendix 5. No rite is equal to praise of Shiva's greatness. The text says that the usual forms of worship—initiation, alms-giving, asceticism, frequenting of holy bathing places, knowledge, sacrifice, and other rites—are not worth a sixteenth part of recitation in praise of Shiva's greatness. Against the familiar mauve background Shiva is seated on a throne, while a woman stands before him, holding out a fan. There is no more clue to the woman's identity here than in the preceding illustration. The background is mauve.

Figure 38

Folio 20 recto. Colophon. Shiva and Pārvatī with female worshipper. Shiva with Pārvatī on his lap sits on his throne, which is open to the azure sky, while before him sits a woman in skirt and bodice. Between her and the god is a rectangular object, which might be a box but could plausibly be taken for a manuscript in a case or a board cover, such as is often provided for highly prized works. If it is the latter, then the scene could well be taken as representing the woman who was conjectured above (under Fig. 36) to be the patron of the copying of the manuscript, here being shown in the act of offering the completed work to Shiva. Though this interpretation of the illustration and of the two preceding illustrations is conjectural, no other explanation occurs to me and I am inclined towards it. Behind the seated woman, faintly drawn in, is the figure of a female attendant. The background is the untinted paper of the manuscript.



Figure 37



Figure 38





Figure 39

Folio 20 verso. Tailpiece. Adoration of Shiva. The painting is full page, and being on the last page, which is also an outside page, it has been rubbed and become faint so that it is not fully interpretable from the photographs. It has an architectural setting, of which the right and left halves do not seem to fit together very well. Beneath the entire building is a chain of snow peaks. In the left part of the architectural ensemble Shiva is sitting on his throne with Pārvatī on his lap. Behind them a female attendant is standing with a fly whisk. The background in this part of the illustration is a pale yellow. The locale is probably Mount Kailāsa, where Shiva and Pārvatī dwell. In the right half of the building there is a seated figure in an attitude of worship, but whether it is male or female the photograph does not permit one to say. Behind that figure is an attendant, probably female, with a fly whisk made of peacock feathers. The background for these two figures is henna.







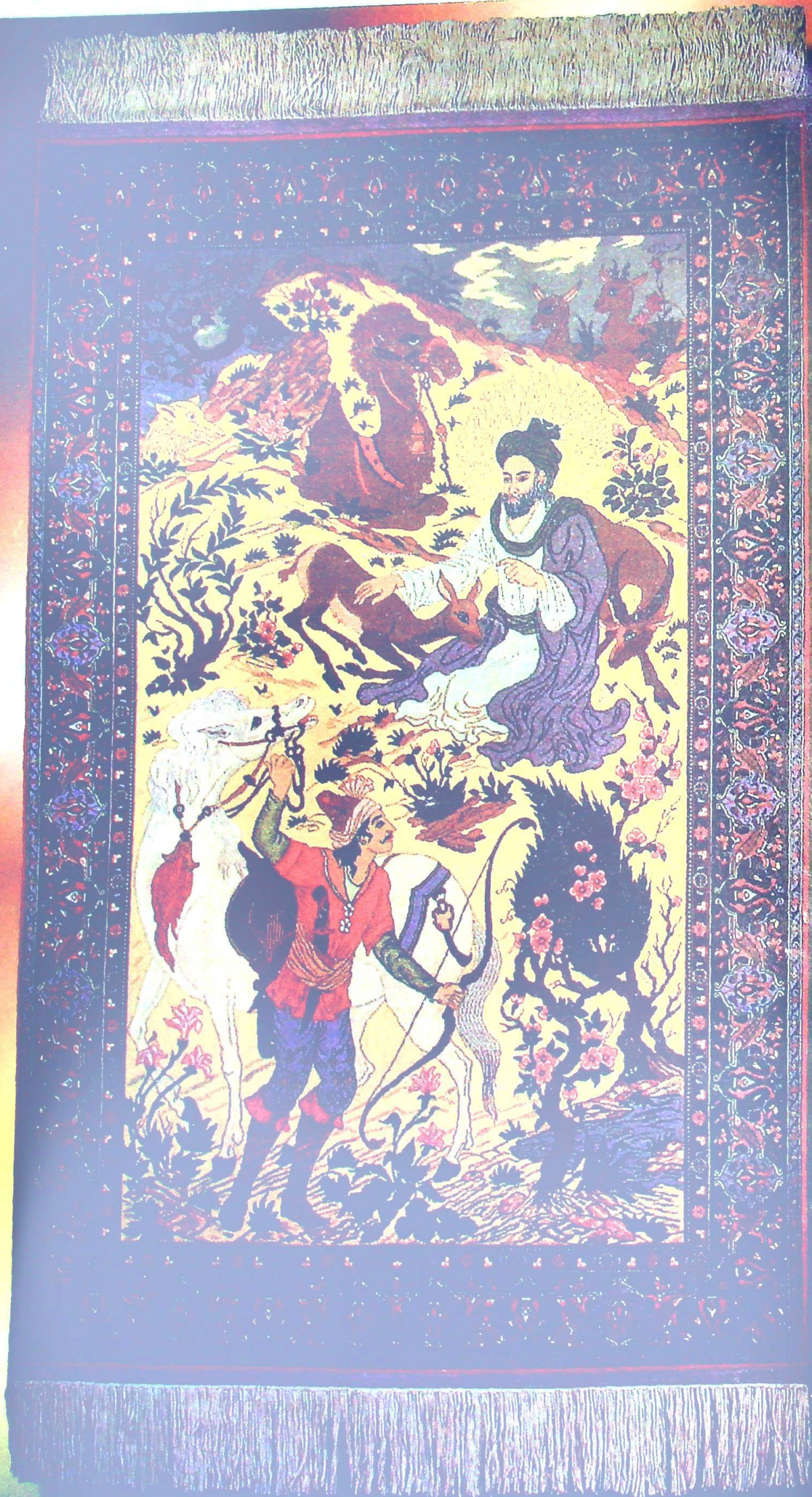




Figure 39





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THE MAHIMNASTAVA

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